

THE ARCHITECTURAL
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Photo: Arch. Review Photo Bureau

ENTRANCE VESTIBULE.
FLATS IN BERKELEY SQUARE, WESTMINSTER.
FRANK T. VERITY, ARCHITECT.

See page 286.

Iona Cathedral Again.



WE make no apology for supplementing Mr. A. C. Champneys' letter on Iona by an editorial note. We set out plainly in our February issue the distressing bungling of the choir "restoration," but little expected that the friends of architectural decency would so soon have to be rallied to a new campaign of protest. In February we wrote temperately (by many it was thought too temperately) on mistakes which have been made, on mischief which has been done.

It is difficult to approach the new follies which are contemplated with feelings untouched by anger, but we recognise that we have to deal with motives (in themselves to be admired) which are driving worthy people to disastrous ends.

When the proposed rebuilding of Holyrood Chapel, with funds left by the late Lord Leven and Melville, was abandoned by the advice of Mr. Lethaby, Lord Rosebery discovered in this wise course an outrage to Scotland. His letter to the *Times* newspaper was a modern variant of the fiery cross, and the heather was ablaze.

In effect it was a confession that Scotsmen (like Englishmen) have been in the past too little mindful of their ancient monuments, of which many have gone to hopeless ruin for lack of timely repair. It may be hoped, though we are sick of hoping, that his eloquence may have roused the young Scots spirit in these matters.

It must be earnestly desired that when roused this patriotic fervour will be led into wise channels, instead of bursting out into such grotesque projects as the rebuilding—it is a silly misuse of words to talk of restoration or reparation—of the nave of Iona Cathedral.

The letter of the Rev. John Mackie, D.D., to which Mr. Champneys refers, is described in the *Oban Times* as eloquent; but here we are facing another motive, which makes us tremble as we write, lest we incur the *odium theologicum*.

Were it not that we recognise with respect the religious enthusiasm of Dr. Mackie we should describe his appeal for funds for this new "restoration" as flatulent rather than eloquent. We gather that "it was the pious wish of the late illustrious Duke of Argyll, a worthy son of the Church, that . . . when restored the Church of Scotland should manifest the most catholic spirit, and place the building at the disposal of any Christian denomination wishing to hold religious services in it." Dr. Mackie desires that "out of the *débris* and clinging pieces shall rise in stateli-

ness and stability and beauty a completed cathedral to the glory of God, and a national monument of the undying gratitude of Scotland's sons to St. Columba and his apostolic band of imperishable memory."

What Dr. Mackie seems really to want is to erect a new nave to the greater glory of Mr. Cowper-Temple, who is likely, if this precious scheme materialises, to take the place of St. Columba in the "imperishable memory" of future generations. This, however, is not our affair, and the theologians may safely be left to deal with this new aspect of undenominationalism. We are concerned with the architectural fate of Iona.

What are the facts? The winter population of Iona is a mere handful, and their devotional needs are more than met by the churches that existed before even the choir and transepts of the cathedral were re-roofed, and much extra seating accommodation thereby provided. The summer population consists of natives, plus a few visitors who stay in Iona a few days and nights, and the thousands of visitors who arrive by steamer, and when they have gazed round the old buildings and the tombs of the Scottish kings incontinently depart.

Is it seriously meant that the devotional needs of the Transatlantic ladies in brown veils who honour St. Columba for about three hours demand that this unique sanctuary shall be made ridiculous by the addition of a new nave?

The nave is not a building out of repair and needing but repair to make it fit for divine worship. It is a ruin. It is, as Dr. Mackie aptly says in a phrase we admire, "*débris* and clinging pieces."

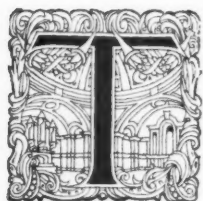
We have nothing but respectful admiration for the national and religious feeling which dictates this new suggestion, but on every ground the scheme is preposterous and useless. It may be asked what the Society of Antiquaries of Scotland is doing? We cannot say. Its council includes men of knowledge and understanding, and we can only charitably suppose that the audacity of this proposal has temporarily paralysed them, and that shortly they will be demanding (and we trust getting) the heads of the trustees who thus far have interpreted so oddly the trust reposed in them.

Lord Balcarres, F.S.A., is a Scotsman, an antiquary, and to the fore in all good works relating to art and architecture. Perhaps he will take a hand in resisting this fatuous and misguided scheme?

Meanwhile, we hope that no good Scotsman, no good architect, no good antiquary, and no lover of the traditions which make Iona a hallowed spot, will swell the subscription list by one single groat.

Modern British Plasterwork.—II.

From an Architect's Point of View.



THE following notes on the subject of modern plasterwork roughly express what appear to me to be the safest lines upon which it can be further developed.

Many years ago, when first I began to think of plasterwork as something more than a mere covering for walls and ceilings, clever heads and hands were busy working out the problem as to how best to put a seemingly dead art upon its feet again. Since then great strides have been taken, and I cannot but believe in the right direction. Everyone knows how sick, how very nearly dead, this art was during the greater part of the nineteenth century. To be sure there were deep reasons for this, just as there are now for its revival. Let this be as it may, however; with the inwardness of the situation we are not dealing; but it may be of interest just to run over the outstanding points of departure which mark the various changes in the art.

The first thing that strikes one on taking a backward glance into its history is the almost total neglect of the art during mediæval times. Plaster then was looked upon merely as a skin upon which to paint pictures and patterns. The reason for this is not far to seek. Plaster was not a suitable material for the decoration of important churches, and the domestic life of the period did not yet aspire to much magnificence of ornament in its homes.

Plasterwork in England, as we understand it, made its appearance along with the "country

gentleman," who may be said to have first appeared upon the stage in the time of Henry the Eighth. At that time the narrow streets of the city were deserted for the country, and large and magnificent mansions began to be built in which plasterwork formed a prominent feature of decoration. No longer as a mere ground for coloured patterns, but as a thing pleasant in itself to look upon. Modelled patterns were invented in great variety, and an enormous amount of artistic skill was expended during this and the following reigns, right up to the end of the sixteenth century, to make the art a fit and proper complement to the house-building of the times.

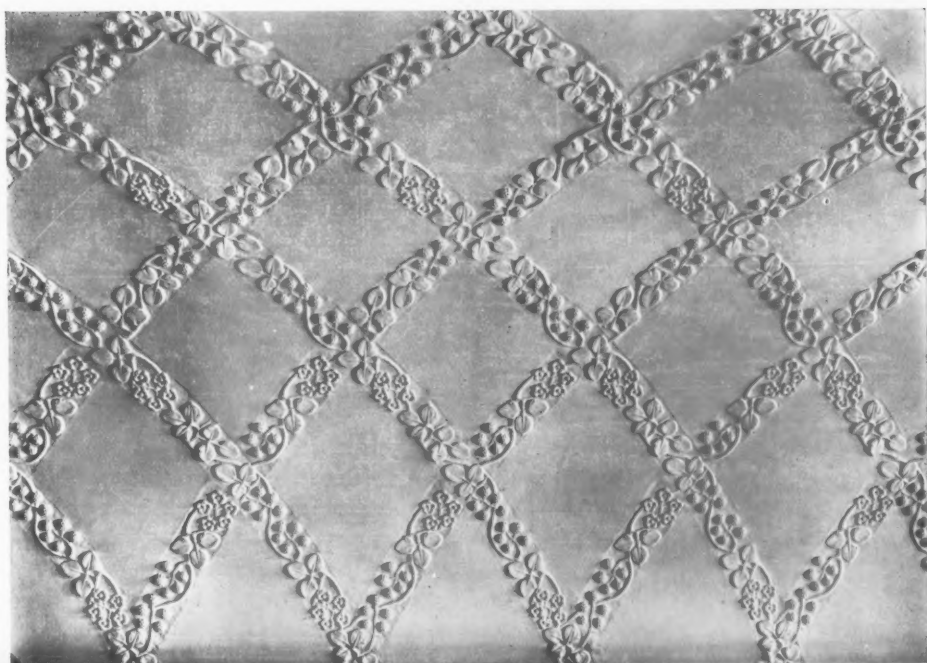
Thus the foster-parent of the art seems to have been found in a new development of the domestic instincts. How far that parentage may have influenced its after career will probably be a question in some minds, but the present revival of the art on more or less similar lines to those which characterised its infancy is surely a strong argument in favour of the domestic note. Monumentally-minded gothic builders would have none of it. Quasi-monumentally-minded eighteenth-century builders taxed it beyond its strength; it only remained for a mechanically-minded nineteenth century to utterly ruin its constitution. This, with a return to reason, the artists of our own time are trying to re-establish in health by again infusing into it the spirit appropriate to the domestic hearth. The virtues which we look for in the well-bred country gentleman, the genial manners, the cheerful enjoyment of his surroundings, the absence of any kind of arrogance, find their parallel in what seems to be the "life line" of the plasterer's art, and the nearer to this course it runs the better for its health.

That all plasterwork should therefore be confined to designs in low relief based upon a very flat treatment by no means follows, although this certainly was the case during the early days of the art. No art can live without undergoing periods of change any more than can the artists themselves. The principle once established, however, and the artist alive to the true nature of his work, there is little fear that he will far outstep the limits of his craft. To experiment in this or that direction away from the central line of safety is only natural, and amuses the ever-present desire for novelty; but it would be well if every plaster artist pulled himself up occasionally and by way of tonic returned to his flat method of treatment,



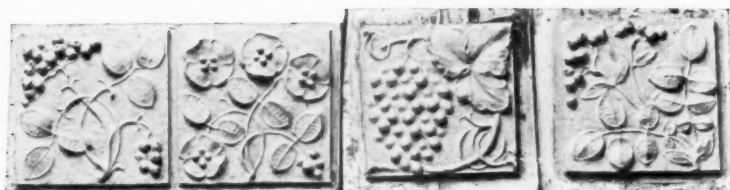
PANEL BY GEORGE JACK FOR PRIVATE HOUSE
OF ARTHUR KEEN, ARCHITECT.

Used over a fireplace, incorporated with the design of the chimney-piece. Dimensions: 4 ft. long by 1 ft. 9 in high.



"AVERLEY," KELVINSIDE, GLASGOW: HALL CEILING. DETAIL AND PERSPECTIVE.
GEO. P. BANKART.

W. LEIPER, ARCHITECT.



CORNICE AND PANELS, DINING-ROOM OF HOUSE IN
KENSINGTON PALACE GARDENS, LONDON.

G. BROWN (G. AND A. BROWN, LTD.).

READ AND MACDONALD, ARCHITECTS.

if only for a time. After all, the essential value of plaster lies in its capacity for covering large spaces with a comparatively cheap material; that valuable time should appear to be wasted in over elaborating such a surface, and thereby arresting attention to it, is surely an anomaly. "Just enough and no more" should be the motto of all plaster artists.

No architect, as such, can do more in designing plasterwork than map out its general lines in accordance with his scheme of building. It will therefore be of inestimable value to him to have a school of reliable plaster artists to whom he can with confidence delegate the charge of seeing his intentions properly carried out. In this way a healthy co-operation will be established between the architect and craftsman, and from plasterwork the principle may be extended to other crafts, thus making a vital change for the better

in the hitherto strained relationship between the two and an augury most favourable to the interests of future architecture.

GEORGE JACK.

An Artworker's Opinion.



IN reviewing plasterwork for our present time and our present necessities, to insist too much upon the limitations of the material savours somewhat of pedantry. An artist feels whatever limitation of the material there may be naturally; and, if he studies not one single unit or period in the art, but its whole life and development, his training and culture will keep him not far wrong.



CEILING, OCTAGONAL DINING-ROOM, BRAEHEAD, ST. BOSWELLS, ROXBURGHSHIRE.

JOHN S. RHIND.

F. W. DEAS, ARCHITECT.



Cornices, 29, Lower Seymour Street, London.

BALFOUR AND TURNER, ARCHITECTS.



Dining-room Cornice, Westbrook, Godalming.

THACKERAY TURNER, ARCHITECT



Bedroom Cornice, Oakridge, Dorking.

BALFOUR AND TURNER, ARCHITECTS.

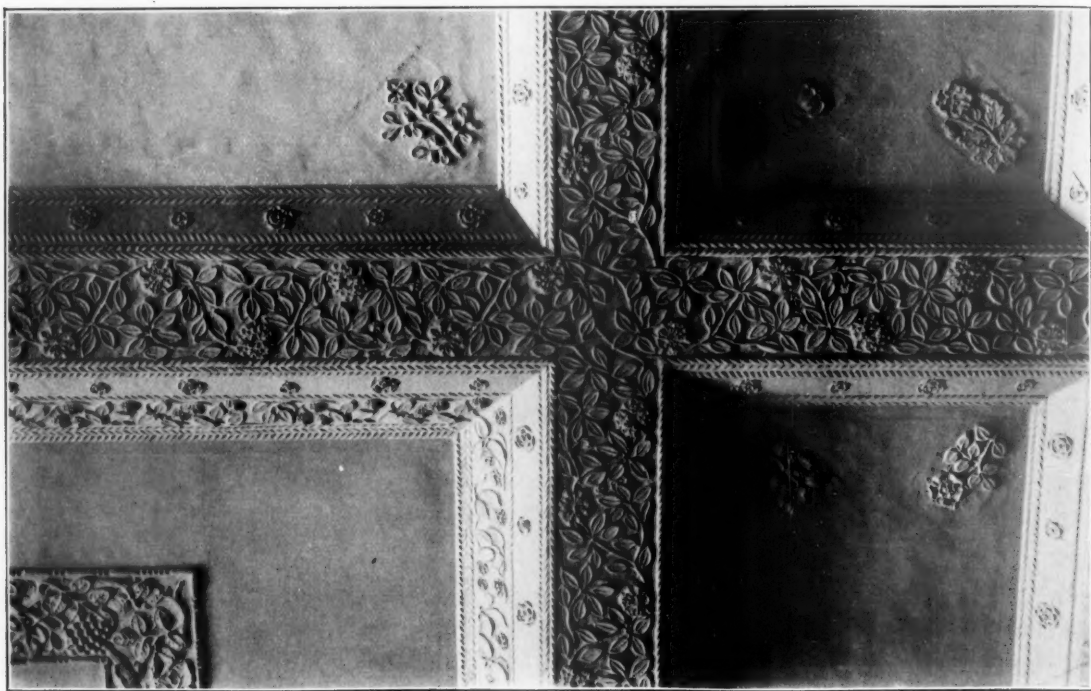


56, Doughty Street, London. Dining-room Cornice.



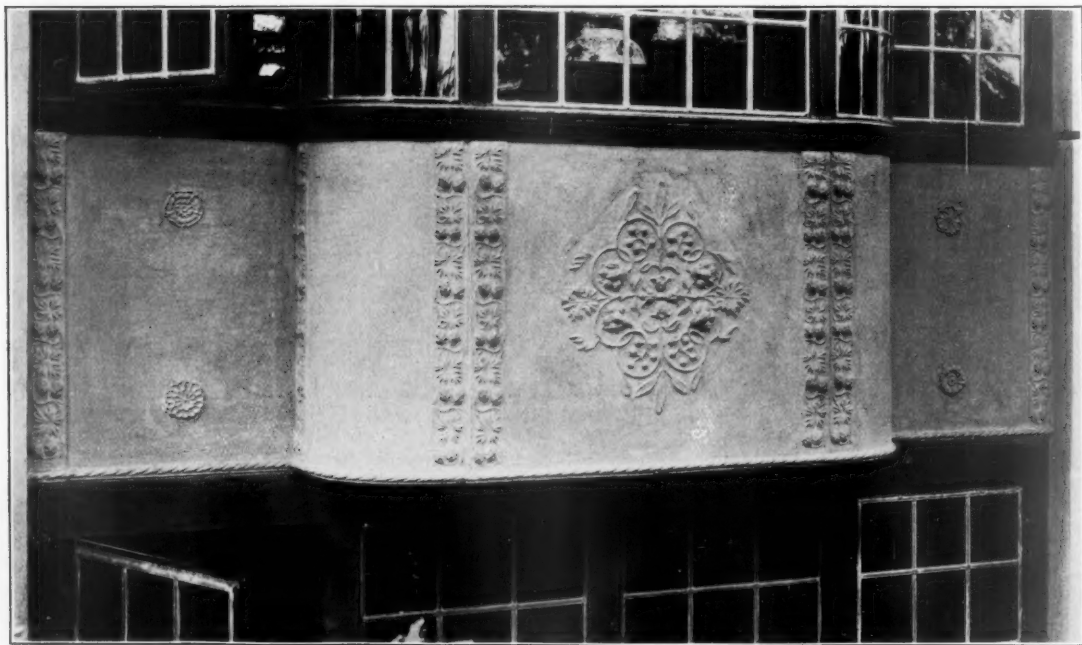
56, Doughty Street, London. Bedroom Cornice.

CORNICES BY LAURENCE TURNER.



HALL CEILING, NEWCASTLE ROYAL INFIRMARY.
GEO. P. BANKART.

H. PERCY ADAMS,
W. LISTER NEWCOMBE, } ASSOCIATE ARCHITECTS.



WINDOW BAY, 14, DOWNE TERRACE, RICHMOND, SURREY.
GEO. P. BANKART.



BILLIARD-ROOM CEILING, "ASHGROVE," SEVENOAKS.

STEPHEN WEBB (G. AND A. BROWN, LTD.).

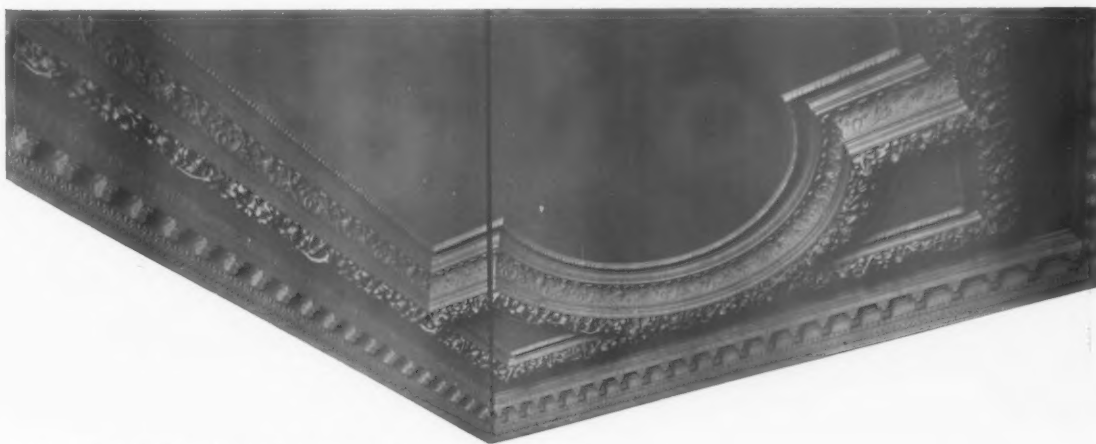
FRANK S. CHESTERTON, ARCHITECT.

In art of any kind where the artist is guided by refined and scholarly feeling there must be limitations. But the error which so many of our present plasterworkers in England fall into arises from their attempt to recreate and base their work on one particularly small phase in the history of plasterwork, when the plasterer in England was the village craftsman, self-centred through the misfortune of his time—I do not say self-admired.

If I join issue with my friendly rivals in this work, it is because they admire and seek to imitate these men in their deficiencies, failing to realise that these plasterers of old were probably aware of their limitations, but sought to express themselves to the best of their power. The one quality in their work was the earnestness with which they expressed it; their great fault, due to their lack of scholarship, was crudity of expression. It is a great error to give the term simplicity

to a quality which is due to their earnestness and in no measure to their lack of skill.

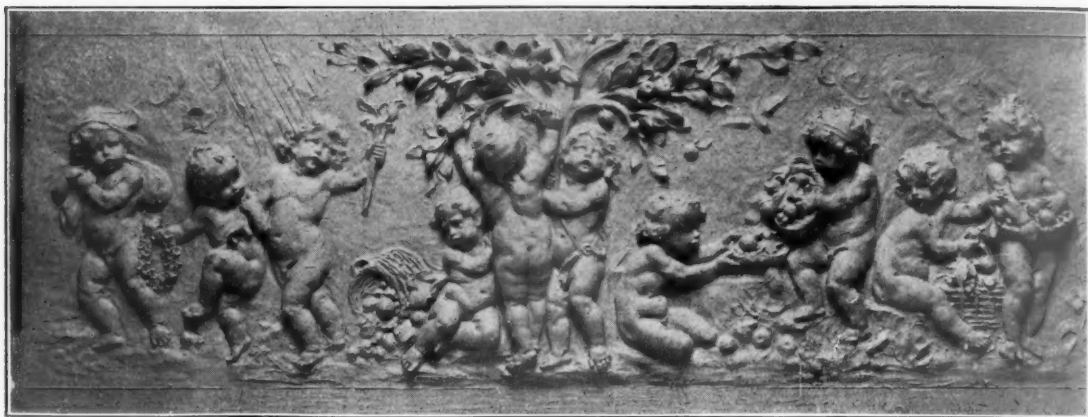
In support of this contention I would suggest that my critics compare the work of these English plasterers with the fine draughtsmanship, the feeling for delicacy, for light and shade, and for masterly treatment of grounds combined with the full knowledge of planes which is displayed by the stucco workers of the Græco-Roman period of the first and second century. Of their work we have such fine examples in the South Kensington Museum. But while I am objecting to the school which puts blobs on the wall and asks you to call them men and animals and trees, according to their wishes—almost equally to be avoided are those who insist on harshness in form or in colour (I use the term colour as a sculptor would use it) in a material really so difficult of expression. For just as in the one case your attention is called to it and the work is found wanting by reason of its ignorance



HALL CEILING, "ASHGROVE," SEVENOAKS.

STEPHEN WEBB (G. AND A. BROWN, LTD.).

FRANK S. CHESTERTON, ARCHITECT.



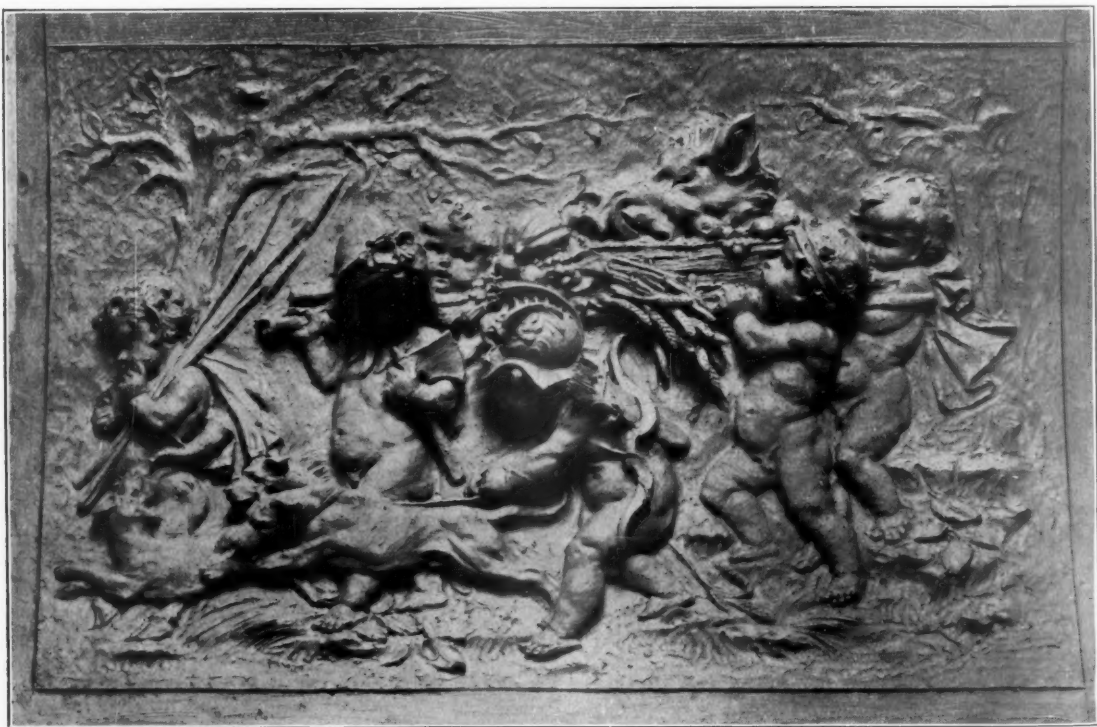
ENRICHMENT IN THE SMOKE-ROOM OF A LIVERPOOL HOTEL.

WALTER GILBERT (BROMSGROVE GUILD).

of form, equally the other offends by its noisy shouting and its breach of manners. I always think that there is and should be a great kinship between the plasterer and the terra-cotta worker, and, if that is the case, I think a plasterer could have no finer field of study than the Greek terra-cotta slabs in the British Museum, with their tender expression of story—their beautiful arrangement of masses making everything enhance the value of the figure-work, and so intensifying the in-

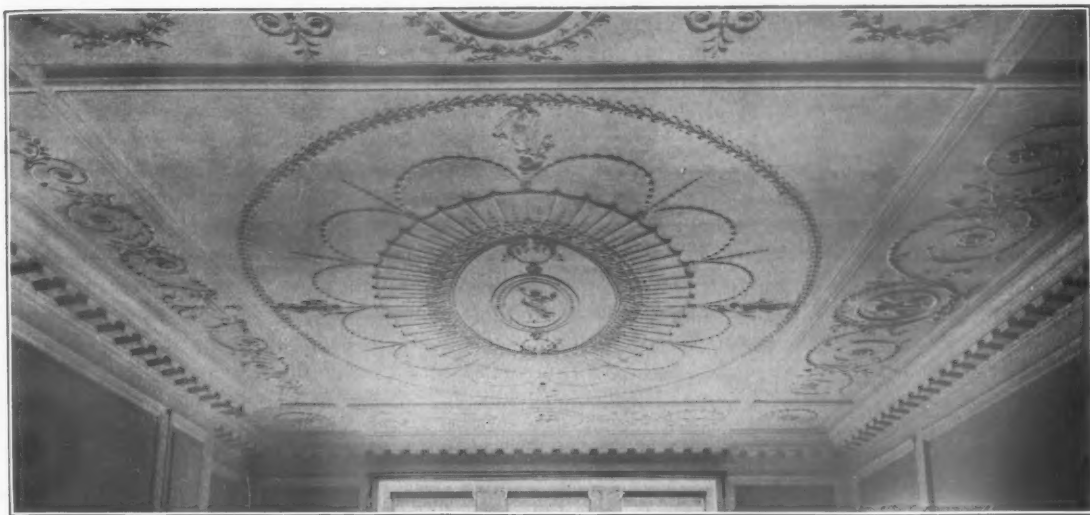
terest—all the tones softening into each other and culminating at the psychological point of interest into one deep shadow—a perfect arrangement of real simplicity.

Good plasterwork, then, should be refined and scholarly and complete in its execution. But it should be more: it should be scholarly and complete in its suggestion and thought, like all true art. Pleasant it may be in its light and shade; and, as an Albert Moore gives pleasure to the eye by



ENRICHMENT IN THE SMOKE-ROOM OF A LIVERPOOL HOTEL.

WALTER GILBERT (BROMSGROVE GUILD).



CEILING OF DINING-ROOM, 14, GREAT STANHOPE STREET, WESTMINSTER.

MODELLED BY WALTER STILES (G. JACKSON AND SONS, LTD.).

SIR ASTON WEBB, R.A., ARCHITECT.

its colour—still, compared with a Watts, it is but a mere effort of technical skill. This brings me to a second source of weakness in modern plasterwork, which arises because of another limitation the modern school desire to place upon their art.

While unwilling to claim for the plasterer's methods the perfect dignity of sculpture, I am unwilling that he should be trammelled in his thought by admiration for the flowers of the field and their growth, and think that is the zenith of the plasterer's art. The impetus given

to all art in its expression, whether it be the Parthenaic frieze or that at Hardwicke, has been owing to the desire on the part of the artist to enhance in the one case the dignity and pride of the deity or as in the other its possessor—and *that*, after all, is the basis of the existence of art—certainly not the use of ornament for its own sake. Then if this be remembered the mind will not be stultified by the ringing of changes on a few of nature's forms in a few of man's methods, but imagination, bridled only by intellect, will unite



SPANDREL OF DINING-SALOON BEAMS, P. AND O. STEAMSHIP "SALSETTE."

MODELLED BY BERTRAM PEGRAM.

T. E. COLLCUTT AND HAMP, ARCHITECTS.

EXECUTED BY GEO. JACKSON AND SONS.

in giving effect to the poetry of one's nature—the artist disturbing himself little by his technic or the criticisms of his rivals, but seeking only the peopling of his fancies and the pleasures of his client.

The most perfect work must come from an epoch of experiment—not an epoch of copying of nature, but an epoch of observation.

The neglect of the human form in the past on the part of the English plasterer, undoubtedly through ignorance and incompetence, ought no longer to be continued. The excuse is lacking, for to-day he is no longer the village craftsman with two or three patterns, probably handed down from father to son in such wise as we see the Ayrshire peasant handing down to her daughter the patterns she herself learnt from her mother for decorating with chalk her doorstep and the floor of her kitchen. The recovered treasures of the past are brought to us either by museums or by quick and inexpensive travelling. The plasterer can now obtain his knowledge direct without the barnacles which have encrusted themselves in the course of handicapped tradition.

The modern plasterer should endeavour to keep an open mind. His banking premises and law courts should not have the prettiness of the rose bower; his public work should attain the dignity of expression of the Italian seeking his breadth in the massive restraint of the classic; he should give his boudoir the charm and elegance of the refinement which the French *grande dame*, so careful and dainty and elegant in her person, influenced for her own delight (seeing in the conquests of Venus and her son the fulfilment and achievement of her own desires); and for this reason, if for no other, I join issue with my friendly rivals in the modern school that the method of execution is of less importance than the question as to whether the work is in good taste and agreeable to its surroundings.

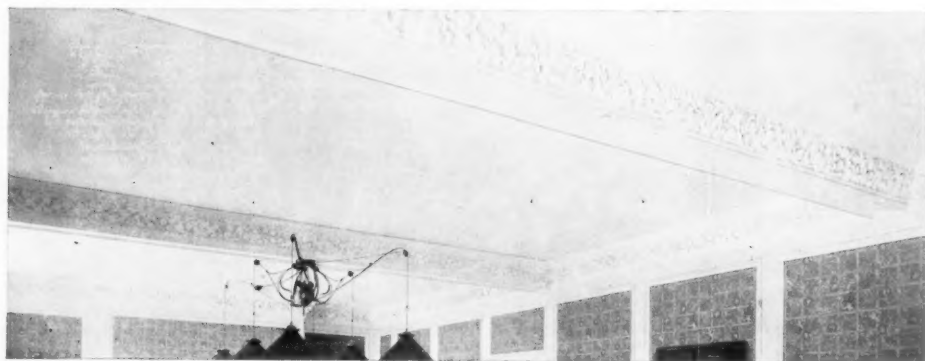
A discussion as to whether the old masters

in the art—the Italians—would have used gelatine in the process of casting such work in plaster to take the place of stucco of lime and marble dust's—I would venture to suggest—a fruitless waste of time. New conditions of building demand new methods of execution, and it mattered little to the men of old how the work was done so long as the effect they obtained was suitable to their building, their masses beautifully composed and their detail beautifully modelled. That they were not lost in their conception of the fitness of things can be judged by a comparison of the freedom they adopted and the departure they made in such buildings as the Villa Madama. An insistence that the same type of enrichment which may be entirely suitable for a half-timbered Worcestershire farmhouse is equally suitable in a municipal council chamber as some of those who differ from me appear by their work to assert, is pedantry of an exaggerated form.

Method of execution is of little importance; whether a modeller uses a stick or his finger, whether the plasterer makes his mould in plaster, gelatine, or metal, the main point to be considered is whether the work is in accordance with the feeling of its surroundings.

Plasterwork, then, should always retain its interest, the consideration of its position should be paramount in its conception; and whether it is the smoke-room of an hotel, the dainty lounge of a Cunarder, the gun-room of a country gentleman who knows nature but cares little for art, or a dining-room where all men and natures meet, the artist in his work should always endeavour to give a happy, thoughtful interest to the lay mind. To give better expression to what I have endeavoured to put into words, I venture to show some photographs of work recently executed or in hand, for which I am indebted to a brilliant staff enthusiastically entering into my convictions as to plasterwork.

WALTER GILBERT.



BILLIARD-ROOM, BORDEN WOOD, HANTS.

DESIGNED AND EXECUTED BY LAURENCE TURNER.

Photo: Camptell-Gray, Ltd.

Correspondence.

IONA CATHEDRAL.

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—In a letter which you were good enough to insert in the April number of THE ARCHITECTURAL REVIEW I said that I should not ask you to let me answer certain contentions made by or through Mr. Lucas in defence of the so-called "restoration" at Iona, since he there stated his belief that "not only are funds not being raised, but further work is not even contemplated at the present time."

I wish this were really the case; but I see from the *Oban Times* that funds are now being asked for in Canada (and, I understand, in Scotland as well) for the "restoration" of the nave. In an appeal from a Scotch clergyman the claim is made that "the work has been well begun, and the partial restoration has been admirably carried out. It is a very joy to think of it." This is of course rhetoric and imagination, not fact; what has been done already is a strong argument against entrusting further funds to a body which has made such a bad use of the money already confided to it. Your note in the February issue, short as it is, ought to be enough to show what "restoration" has meant at Iona, and the partial answer in the March number is by no means convincing, even as it stands. But where the safety of what remains unspoilt in this unique building is at stake, one is bound not to let the case go by default, even on a single point.

As regards the north side of the choir, the arrangement of the corresponding part in certain Irish monastic churches (for instance, in the Franciscan Abbey of Adare, and more especially at Quin Abbey) is very much like that at Iona, as it was before the church was "restored"—a strong argument for leaving things unaltered. As to the effect of the alteration, Dr. Honeyman apparently claims that the design, if completed, might have silenced criticism. But, whatever additions might have been made, the work already done is, in the opinion of almost everyone, poor and incongruous, and the rest of the design could not have changed this fact. And, in any case, what has been done there is not restoration, and it was for restoration that funds were asked by the trustees.

As to the north transept, it appears to be exceedingly doubtful whether there ever was a Norman gable previous to that represented by Pennant. There are features in the church which point to work having been done on it (in its older form) in

the Transitional style; the detail of the north transept which remains is Romanesque.

Obviously, a short delay in the building might have caused this part of the church to be begun in the one style, and completed in the other. But it is really not necessary even to suppose any considerable delay. Iona was, architecturally, in a similar position to the greater part of Ireland, both being remote from the centres of architectural influence and change; besides this, there was a good deal of intercourse between the two. And, while Transitional architecture in Scotland and in England naturally shows various combinations of features belonging to the styles between which it was a transition, there is in Ireland a striking use of Romanesque and Early Gothic features at or about the same time in the churches built somewhere about A.D. 1200. Thus in the chancel at Abbey Knockmoy there are in the east wall round-headed windows with lancets above them, and in the abbey or cathedral of Newtown Trim sedilia and piscina which are distinctly Romanesque are surmounted by lancet windows which are definitely Early Gothic—though there is certainly nothing like a wheel-window, of fully-developed Gothic tracery, opening under an arch supported by Romanesque pillars.

But, apart from this, what does Dr. Honeyman's defence, as stated by Mr. Lucas, amount to? The former architect had put in a glaringly wrong roof. Dr. Honeyman accepted this, and fixed the mistake. And, in following "indications of a previous Norman gable," he inserted a Gothic wheel-window. All this is, I suppose, included in the "partial restoration" which "has been admirably carried out."

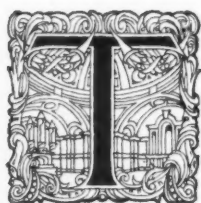
I am fully prepared to allow that the architect first employed did his best; that Dr. Honeyman was hampered by mistakes already made; and that, if he had had the full use of his sight, he might probably have done much better; but his reputation will have to rest on his previous work. Personally, I should very much have preferred to avoid further controversy on the subject—leaving the criticisms of me contained in Mr. Lucas's letter to answer themselves—both for other reasons, and more particularly under the circumstances above alluded to. But, when further funds are asked for to complete this so-called "restoration" on the ground of its success so far, it is necessary to leave no loop-hole for supposing that it has been anything else than a most lamentable failure.

ARTHUR C. CHAMPNEYS.

Hampstead.

Some Recent "Mansion Flats" in London.

Frank T. Verity, Architect.



THE monumental treatment of domestic buildings in London has hitherto been neglected, and but little appears to have been attempted towards its furtherance. Some large blocks of apartment houses designed by Mr. Verity in a manner essentially classical will not fail to evoke an interest therefore.

The layman and the architect both receive their impression of the merits or demerits of a building from its external appearance, and under these circumstances it is perhaps advisable first to elucidate the æsthetic principles that govern the design of these buildings before dealing with the strictly utilitarian problems of planning that shape themselves to the general scheme. The composition is of the most simple kind, as a reference to the illustrations of Hyde Park Place, Berkeley Square, and Cleveland Row, St. James's, will show. There is no striving after an unattainable originality, but a broad, dignified treatment of mass that relies on its scale for effect; no pedantic rendering of obsolete schools, or a version of modern French Renaissance (so much in favour now); rather a treatment that draws on all classical sources for its being, and is, if a name must be given it, more Neo-Grec in character than anything else.

Mr. Verity studiously avoids using the columns and entablatures of any of the five orders of architecture as the chief elements of design in the façades; the buildings are astylar, and in that respect very much resemble the breadth of elevation attained by the Florentine architects. Although the order is, as exemplified by the column, conspicuous by its absence, its proportions are retained, and the result is more convincing, direct, and truthful. If the Florentine Palace is suggested by the astylar treatment, the Venetian Palace might also be claimed to have served as a prototype for the projecting balconies; but this is not strictly so, as the architectural treatment of iron balcony railings employed in London by the architects of the Classical Revival has perhaps been the greatest source of inspiration for a feature of London street architecture that is sadly neglected in modern contemporary design. Not since the days of the Brothers

Adam, Sir John Soane, Nash, or Decimus Burton (excepting the mediocre work in Belgravia) has an attempt been made in London to deal with the problem of combining several dwellings under one architectural scheme, in a manner suitable to the true architectonic character demanded by the dignity of a great city. The usual method of design is to import wholesale into the fabric all the details and rusticities evolved by country conditions. The result cannot be satisfactory, and buildings erected in this manner look out of place; finally, blackened by the London soot, they frown on the passer-by as though looking for the cause of their misfortune.

As already pointed out, there is ample precedent in London for the classical treatment of Flats. The original design for the old Regent Street Blocks provided for suites of apartments over the shops. The desire for a West End address for the many was evident nearly a hundred years ago, and the demand was then met in an architectural spirit.

The requirements of the London Building Act allow full advantage to be taken of the 80 ft. height line, and in three of these blocks, *i.e.* Hyde Park Place, Berkeley Square, and Portland Place, six storeys are combined under the main cornice, including the ground floor. The advantages of a classical treatment for the façades is apparent, and if reference is again made to the illustrations it will be seen that no one floor is given prominence over another, and this trait of Mr. Verity is carried right through the work. The rents of each floor naturally vary slightly according to their height above the ground floor, but the result desired is that the tenants shall feel that the floor they occupy is of the same artistic importance to the appearance of the house as any other floor rented by their co-tenants, irrespective of rental value. The window openings above the plat band in these three buildings are designed as simply as the main masses, heavily-moulded architraves are avoided, likewise meaningless keystones, absurd rustications, and all the paraphernalia of the man who does not think and reason out his details. If a columnar treatment is avoided, so also is the usual type of architrave to the windows, and so through all the details elimination of superfluities is continued. Another important feature aimed at is a cohesion between

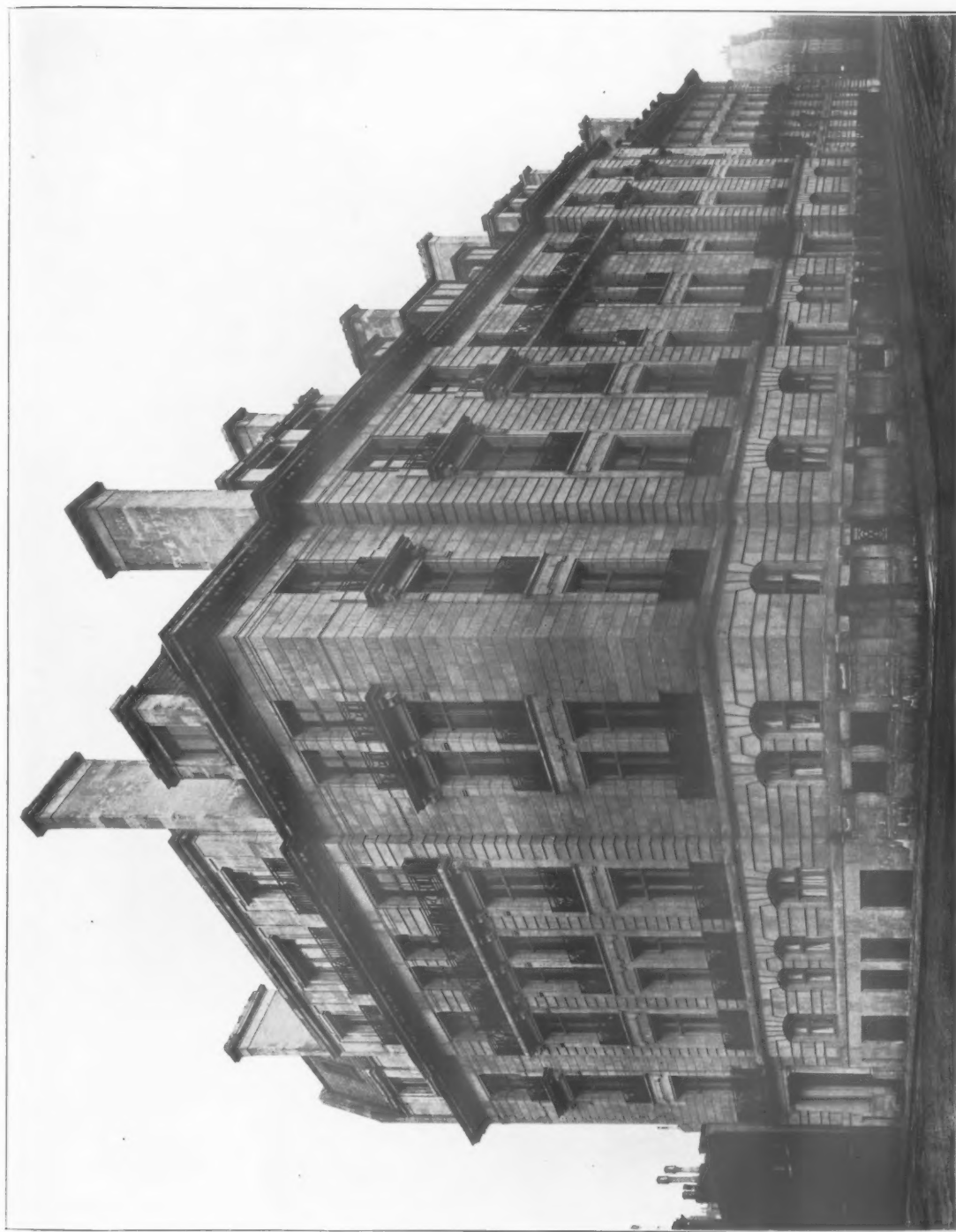
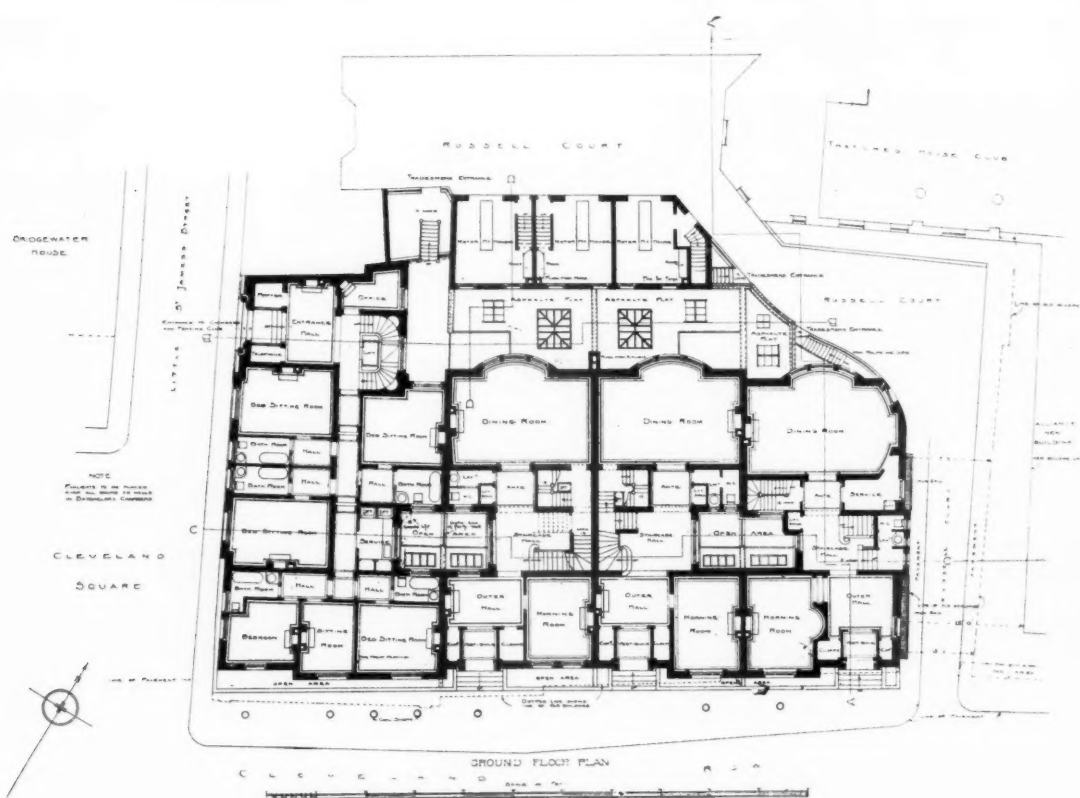
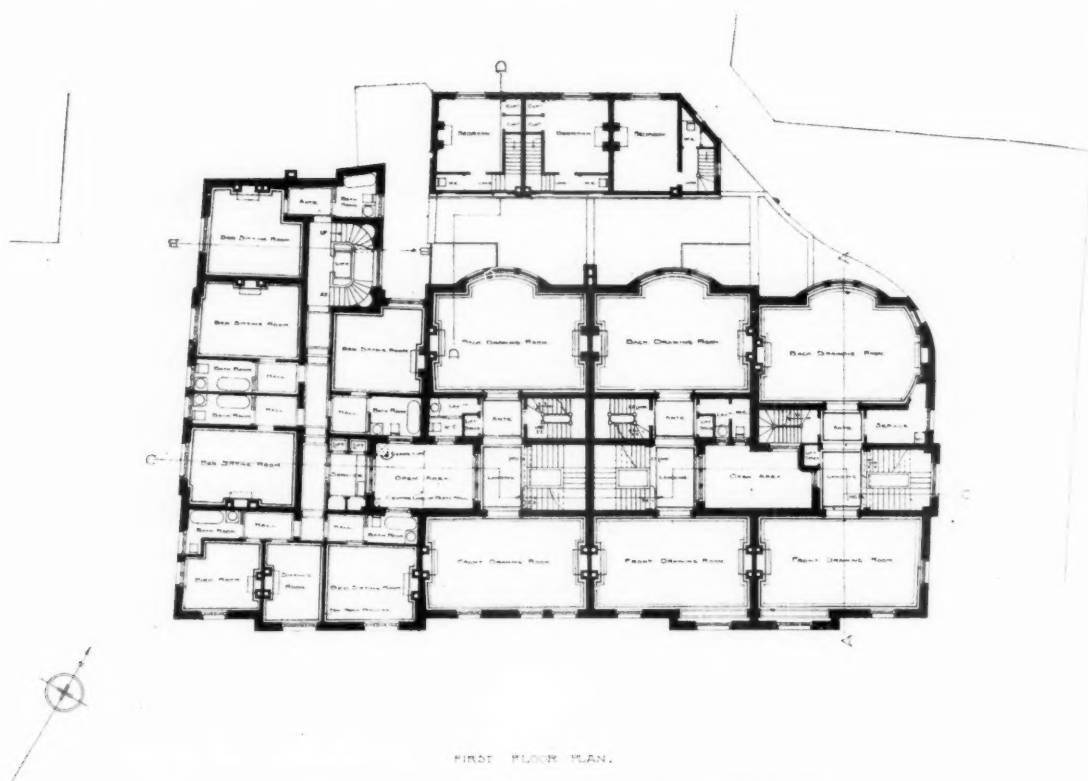


Photo: Arch. Review Photo. Bureau.

FLATS, CLEVELAND ROW.



FLATS, CLEVELAND ROW, ST. JAMES'S, WESTMINSTER: PLANS.

FRANK T. VERITY, ARCHITECT.

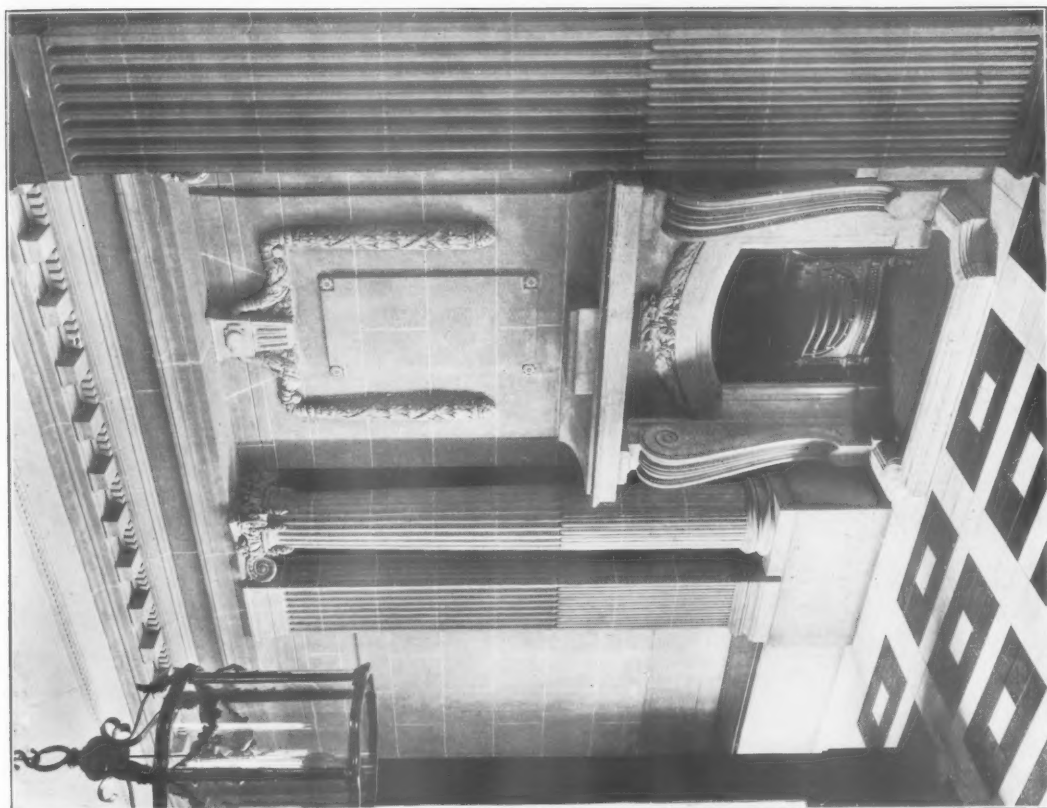
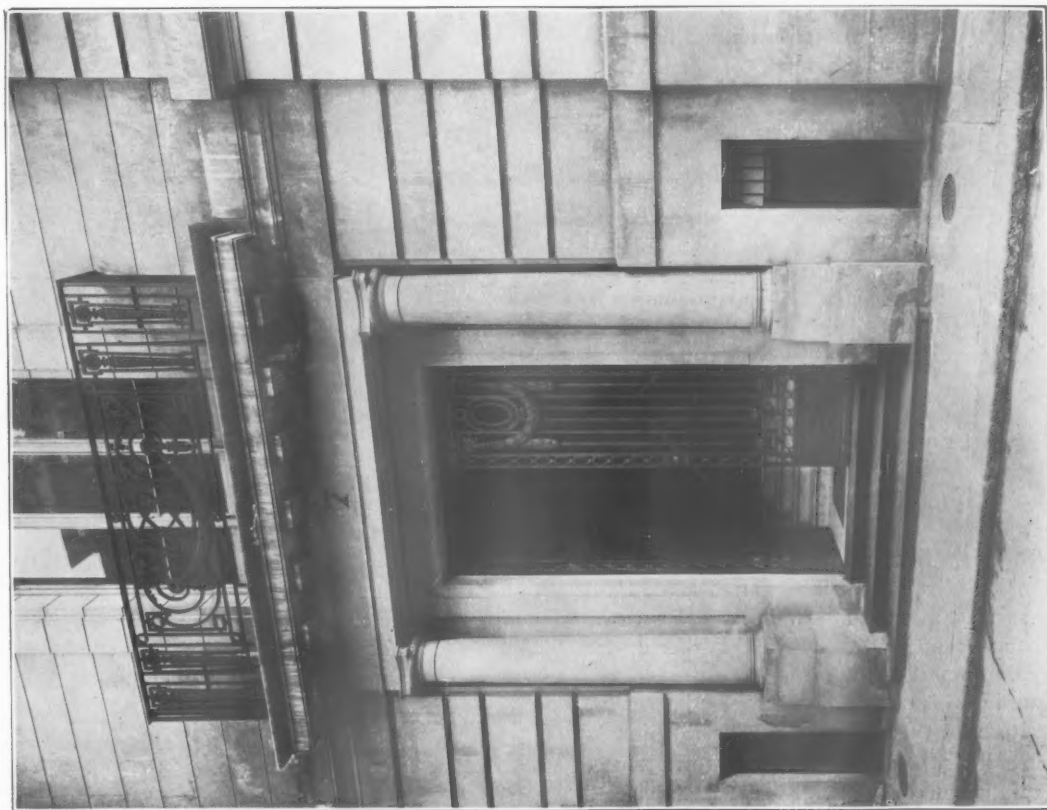


Photo: Arch. Review Photo, Bureau.

Entrance Hall.



Entrance Doorway.

FLATS, CLEVELAND ROW, WESTMINSTER.

all the window openings in a vertical direction. Horizontally, this is not a difficult matter, as the flow of line is easier to maintain; but vertically the problem is much more difficult, especially if the designer burns his boats behind him and discards stock-in-trade elements.

Before the subject of planning and accommodation is discussed there is one of these blocks in which the problem was rather more difficult. The building referred to constitutes a block known as Nos. 3, 4, 5, and 7, Cleveland Row, on a site facing St. James's Palace, and carries on the architectural lines of the adjoining New Alliance Building. The conditions of the scheme were laid down to comprise three town houses with a frontage to Cleveland Row, and with garages to each in the rear, and a suite of flats to Cleveland Square with accommodation in the roof over these flats for the London Fencing Club.

The height of the various stringcourses and the main cornice were set by the Crown authorities, and the conditions also required a traditional roof being used above the main cornice contrary to Mr. Verity's usual manner. The scale of the whole block was given by the three houses in Cleveland Row, and, bearing in mind the limitation of height, the detail was kept consistently delicate and refined, as befitting its purpose.

The results of recent competitions have proved the necessity for a sound, scholarly, classical school of architecture, a school that will not pander to the inanities of eccentric originality, but will proceed broadly and simply along an even course at a stately and dignified pace. Such a school existed in England at the end of the eighteenth century, and during the earlier part of the nineteenth, and bade fair to revolutionise English architecture; pedantry and the Gothic revival arrested its growth, but its dormant spirit is ready to inspire the man of genius, and to help the classic architecture of England from the uncertainty in which it is at present enveloped.

PLANNING AND ACCOMMODATION.

The Flat de Luxe is the outcome of many modern conditions; the chief one is the desire of humanity to live in fashionable districts, to enjoy all the luxuries of a town house with a smaller expenditure than is usually involved in the upkeep of such an establishment. The plan of Hyde Park Place will indicate the numerous difficulties to be overcome in dealing with a type of plan for up-to-date London mansion flats.

In planning this class of flat the most important consideration for the architect to bear in mind is that each suite is the substitute for the town house, and its existence is only justified because the latter has proved itself to be too much of a burden for

many people both as regards expenditure and the large number of servants necessitated. The flat must be designed to give the same sense of spaciousness for receptions and entertainments that distinguishes the large town house, and if this essential point is achieved half the battle is won. The living rooms must be *en suite*, the service to the dining-room well studied, and the bedrooms, dressing and toilet rooms kept distinctive and apart from the living rooms. Separate quarters must be arranged for the domestics, and additional accommodation can be provided for them, if required, in the roof. In the accompanying plan it will be seen that traditional planning is not attempted; absolute axiality, symmetry, and balance are arrived at by the carrying into being of an architectural plan having for its chief motif the consolidation of the light areas. The utilities are then worked into this plan and changed times without number, till they conform to the rhythm of the general scheme, and appear to be in perfect tune.

Corridors do not form prominent features in these plans; where they are employed they are used to the best advantage, and in some of the buildings one side of the corridor or *dégagement* is taken up by cupboards from floor to ceiling. The large number of cupboards and boxrooms allocated to each flat has been appreciated by the tenants; very few cupboards are allowed for in most flats, and yet the presence of ample storage accommodation has more than once proved to be an important factor in the letting of a flat.

All living rooms should be as far as possible lit from the street, and not face into internal courts, however large these may be. The service should be so situated that the mistress of the house can easily reach it without crossing the kitchen; the service staircases, which, under the London Building Act, must serve as fire-escape stairs, must be placed as far as possible apart if there are two flats on each floor, to prevent the annoyance occasioned by the conversations between the domestics.

The conditions of planning required by every site vary so considerably that it is not necessary to dwell on the various other minor details, but it will be sufficient to enumerate the number of reception-rooms and bedrooms usually apportioned to high-class flats, say in the Mayfair district:

Each flat	Vestibule	} En suite.
	Reception-hall	
	Dining-room	
	Drawing-room	
	Boudoir	
	4 bedrooms.	
	1 servant's room.	
	2 servants' rooms in roof.	



FLATS, BERKELEY SQUARE.

Photo: Arch. Review Photo. Bureau.

MATERIALS EMPLOYED FOR CONSTRUCTION.

If a building is to be considered monumental, apart from its design, it must be constructed of lasting material, and the designer of large buildings almost invariably chooses Portland stone, it being the most suitable material for the London atmosphere. With the exception of the mansions at Hyde Park Place (which are built of Ham Hill stone), all the buildings executed by Mr. Verity have been carried out in Portland stone.

As already mentioned, the cast-iron railings

forming the balcony fronts to the above buildings are influenced by the principles of design that characterised the balcony fronts of the late eighteenth and early nineteenth centuries. The ironwork is designed with due respect to the various features of the front it enriches, with a gradual lessening from richness to a comparative plainness according to height.

Internally the entrance halls, vestibules, and staircases are finished in "stuc," or "Stonite," French preparations, the use of which enables the



Photo: Arch. Review Photo. Bureau.

FLATS, BERKELEY SQUARE.
LANDING STAIRCASE.



Photo: Arch. Review Photo, Bureau.

FLATS, BERKELEY SQUARE. ENTRANCE VESTIBULE.

architect to give an excellent representation of a stone interior at very little expense.

The cost of the foregoing buildings has been as follows:—

Hyde Park Place, £60,000. Contractors, Messrs. Bush & Hibberd.

Berkeley Square, £50,000. Contractors, Messrs. Mark Patrick & Son.

Cleveland Row, £60,000. Contractor, Mr. James Carmichael.

Portland Place, £30,000. Contractors, Messrs. John Allen & Sons, Limited.

A. E. RICHARDSON.

SOME RECENT "MANSION FLATS" IN LONDON.

SOME OF THE SUB-CONTRACTORS.

HAM HILL STONE CO.—Stone (generally).

FARMER & BRINDLEY.—Stone (Carved Work, Chimney-pieces); Flooring (Mosaic, Marble, Stone).

DENNETT & INGLE.—Steel Work.

RUST'S VITREOUS MOSAIC CO.—Tiles; Mosaic Decoration and Marble Work (not floors).

FALDO ASPHALTE CO., LTD.—Asphalte Roofing.

ST. PANCRAS IRONWORK CO.—Casements and Casement Fittings; Stair Treads.

HEYWOOD'S PATENT GLAZING.—Patent Glazing and Fittings.

BRATT, COLBRAN & CO.; LONGDEN & CO.—Stoves, Grates, Mantels.

GEORGE JACKSON & SONS; BATTISCOMB & HARRIS.—Plaster-work.

JOSEPH STONE & CO.—Art Metal Work; Gates, Railings, Handrails, &c.

HIGGINS & GRIFFITHS.—Electric Light Fixtures; Electric Wiring; Ventilating Apparatus (alone); Bells, Electric and Wire Pull, &c.; Telephones.

CARTER & AYNLEY.—Door Furniture, Locks, &c.

BOSTWICK GATE CO.—Folding Gates, Shutters, &c.

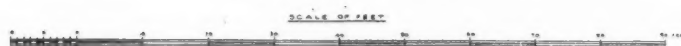
TITAN LIFT CO. & R. WAYGOOD & CO., LTD.—Lifts and Cranes.

MILNER & CO. and ST. PANCRAS IRONWORK CO.—Strong-room Doors, Safes, &c.

EAGLE RANGE CO.—Cooking and Laundry Machinery.



FIRST FLOOR PLAN



TYPICAL FLOOR PLAN, HYDE PARK PLACE.

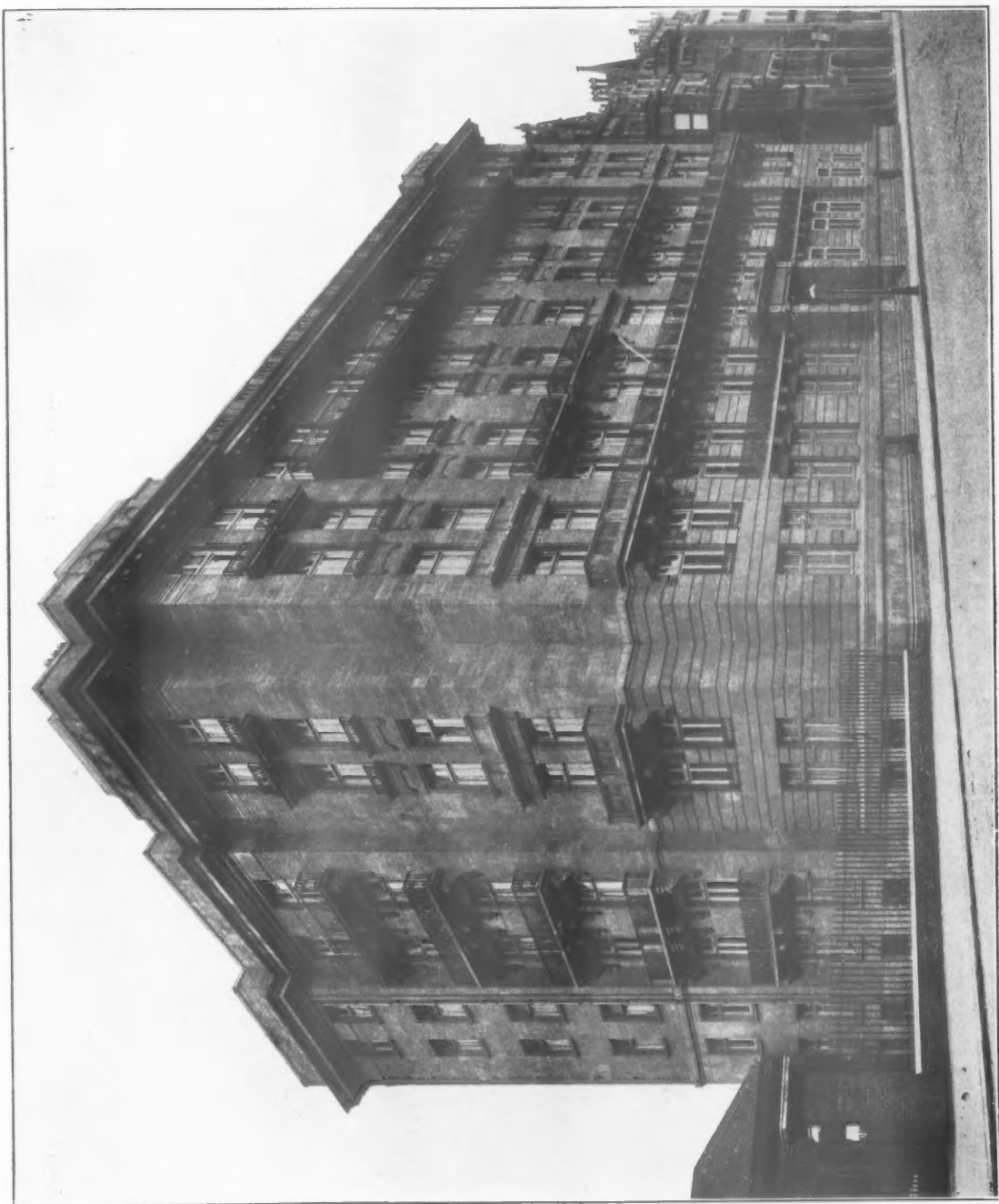
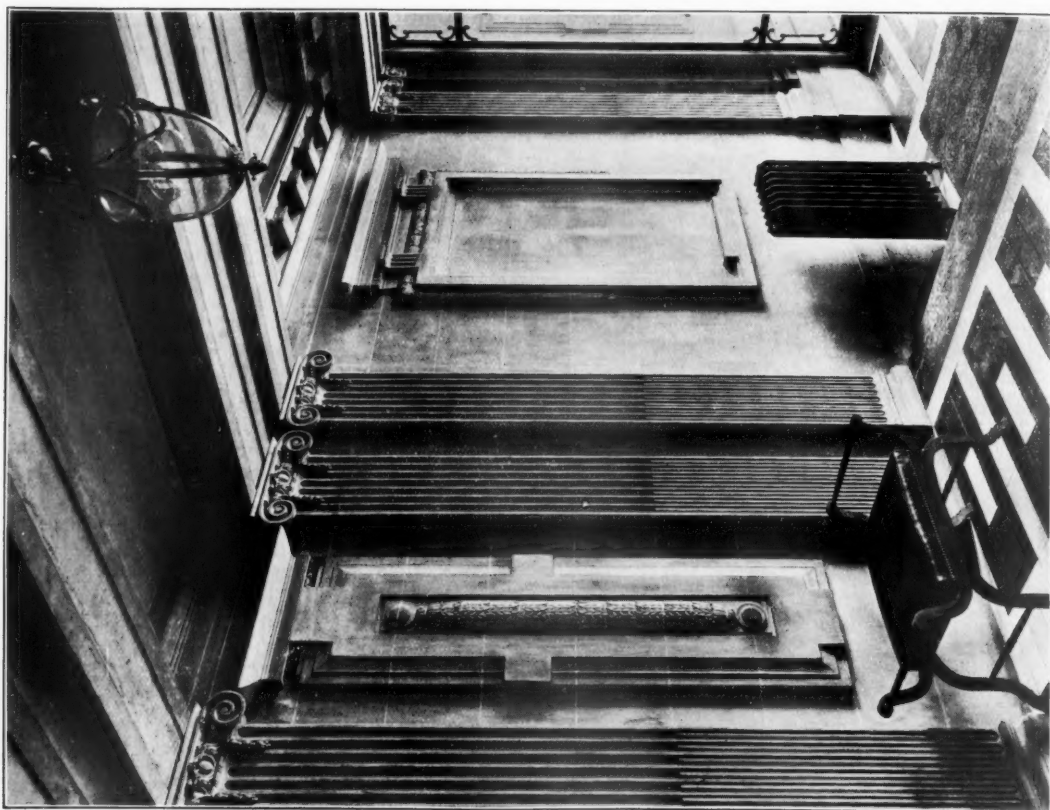


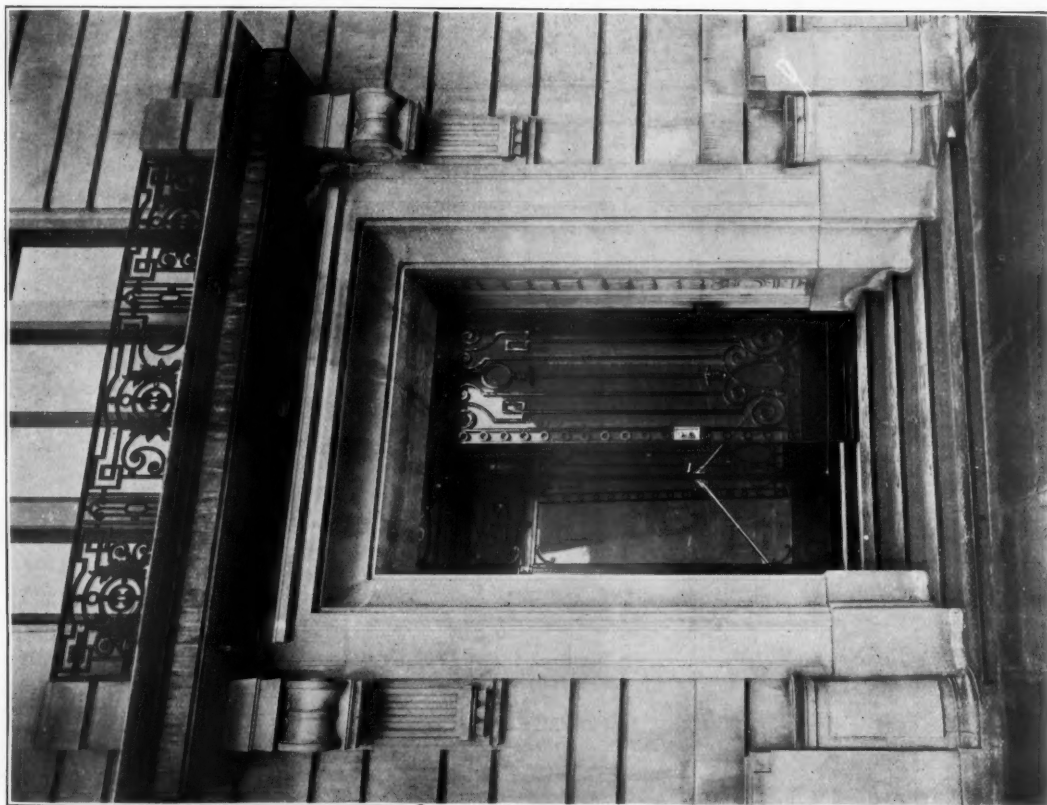
Photo : Arch. Review Photo Bureau.

FLATS, HYDE PARK PLACE.



Photos Arch. Review Photo Bureau.

FLATS, HYDE PARK PLACE.
DETAIL, ENTRANCE HALL.



FLATS, BERKELEY SQUARE.
ENTRANCE DOORWAY.

Some Sculptural Works by Nicholas Stone.—II.



THE Stow-of-the-Nine-Churches in Northamptonshire Stone erected the monument to Lady Elizabeth Cary of which Pennant is reported to have said "There is not the like in any kingdom"; and an altar tomb there in

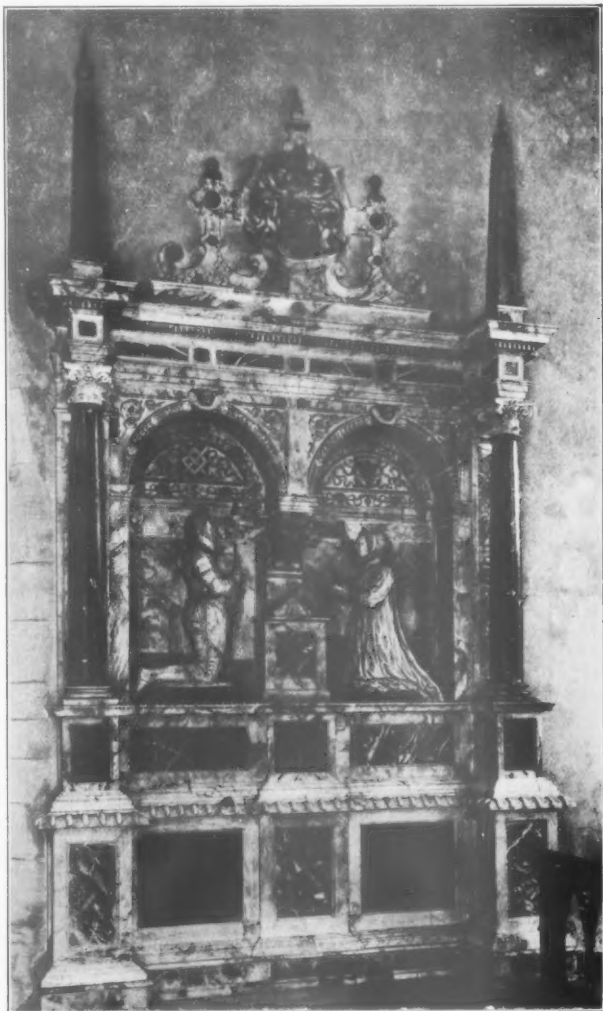
1619 for £220. The detail of this monument is very pure; the effigy is beautifully carved in white marble. Wreaths of broad ribbons surmounted with cherubs' heads encircle each portion of the inscription, and on the intervening pilasters escutcheons of alabaster exhibit the arms.

At this time Mr. Chambers agreed with Stone for the most costly monument recorded, viz., that to Sir James Harington at Exton Church for Lucy Harington, Countess of Bedford, for £1,020. The effigies are those of her father and mother, and are represented kneeling at an altar, with two books, under arches forming an ornamental canopy, and adorned with many armorial bearings. Brayley says Lady Harington was the daughter of Sir William Sidney, and both she and her husband died in 1591:—"From their union are descended, or have been nearly allied to their descendants, eight dukes, three marquises, seventy earls, nine counts, twenty-seven viscounts, thirty-six barons, amongst which were sixteen knights of the garter; besides many others since that calculation was made." In the 1762 edition of Walpole's "Anecdotes of Painting" there is a footnote which records that this Lucy Harington was the wife of Edward, Earl of Bedford, "whose fortune and her own she wasted." Sir William Temple, however, extols her for having projected the most perfect figure of a garden he ever saw. The Bedfords are buried in Chenies Church, in the Chalfont district.

Early in 1619 Stone erected three monuments in Watford Parish Church for Sir Charles Morrison of Cashibury Park, Hertfordshire. One is to the Countess of Sussex, Bridgett Morrison, wife of Robert Ratcliff, Earl of Sussex, and is executed in alabaster and touchstone only "as great as the life of alabaster," for £260, and "4 peces given me to drenk"; also one opposite to Sir Charles Morrison, and one near by to his father. These are in the chancel in excellent preservation, the details are good, and

the panels, which are ornamented with designs carved in low relief, are of Renaissance detail. The Ionic capitals to the columns of the monument to Bridgett Morrison have festoons adjoining the eyes of the volutes.

Later in the same year Stone was employed as Master-Mason to the Banqueting House, Whitehall, and says he was there two years at 4s. 10d. a day, and continued a further year at the rate of 3s. 10d. for the same time. The chief materials for this building were brick and Oxfordshire stone for the basement, Portland stone for the columns, balusters, cornices, rails, &c., Northamptonshire stone for the rustication, and Purbeck for paving. Both Soane and Barry have since refaced it with Portland stone. Cunningham says a pier was erected in the Isle of Portland at a cost of



TOMB OF SIR JAMES HARINGTON, EXTON CHURCH.



TOMB OF LADY CAREY.
STOW-OF-THE-NINE-CHURCHES.



TOMB OF SIR CHARLES MORRISON.
WATFORD CHURCH.

£712 19s. 2d., from which the stone was dispatched to Whitehall, and the building was finished on March 31, 1622. This seems to have been the first building of note in London in which Portland stone was used. The material was possibly introduced to Inigo Jones by Stone, whose interests in the quarry have been already referred to.

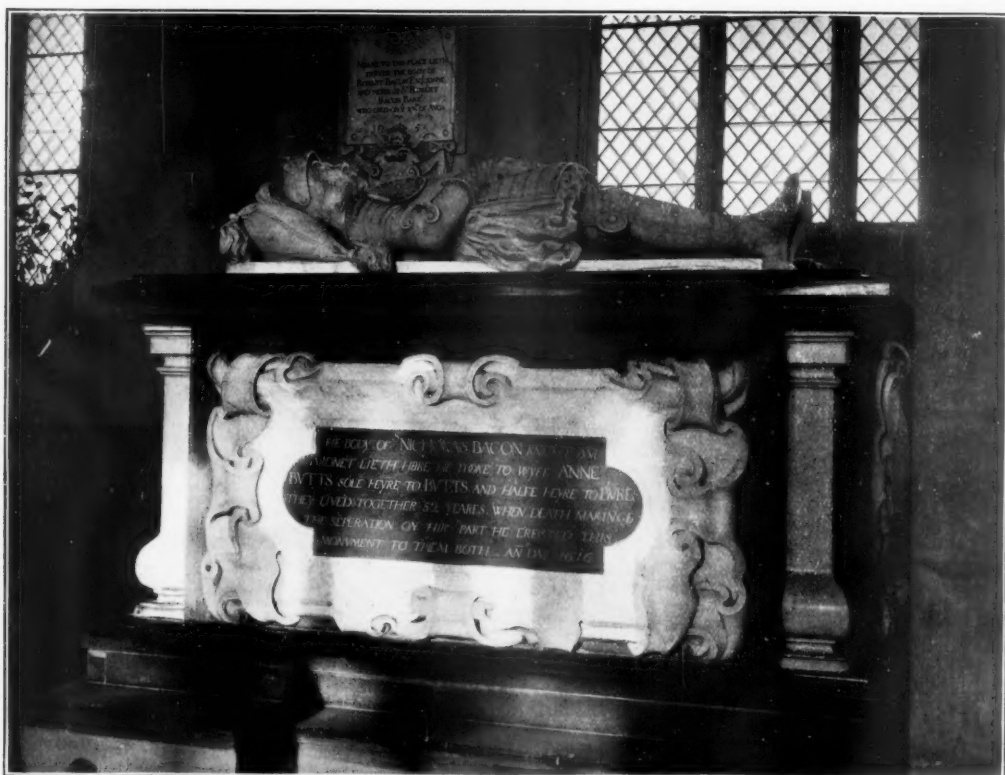
In this latter year Stone made a "dial at Sent James," the King finding stone and workmanship only, for £6 13s. 4d., and also one in the Privy Garden at Whitehall for £46, for which the famous Mr. Mars "drew the lines"; another dial was made for Lord Brook of Holborn for £8 10s., and one for "Sir John Davres of Chelsea," for whom also Stone made statues of an old man and a woman for £7 each. Stone appears to have been very familiar with Lord Brook, who was doubtless Fulke Greville, of Warwick, the friend of Sir Philip Sydney. He was murdered by a servant named Ralph Heywood, and died on September 30, 1628, his body being wrapped in lead and conveyed to Warwick. Stone took down the fountains at Theobalds and Nonsuch and reset them again for £48. It will be remembered that James I exchanged Hatfield for Theobalds with Sir Robert Cecil in 1607, and that Robert Limmings designed Hatfield House and Blickling Hall. Stone also records having carved chimneypieces for most of these seats, including Tarthall, which is said to have been built from Stone's own designs, for Alatheia, the Countess of Arundel, in 1638. This is now destroyed, but some carved seats

were purchased at the sale by Lord Burlington and placed in a temple at Chiswick, whence they were again removed by descendants of that family to their present seat. The site of this house (Tarthall) is marked on Fairthorne's map of London, and an inventory of the sale is to be seen in the British Museum, where also is a plan of the house. For "Mr. Jones, Serveer," Stone carved a white marble chinneypiece for the Queen's Bedchamber at Somerset House in 1631, and three years later delivered 1,000 marble paving-stones and materials for a staircase; also a figure of the Nile for the Watergate, which is thought to be the dilapidated and weather-beaten figure until recently in the courtyard of the Victoria and Albert Museum, South Kensington. About this time, too, he made chimneypieces for Bagshott Lodge and for Sir John Wolstenholme at Stanmore, Middlesex.

To go back to the diary, we find mural tablets were made in 1622: for Mr. Cornwallis at Suffolk, whose family are represented at Broome near Diss and at Catford Church; and for Dr. Donne's wife in St. Clement Danes Church, Strand. This latter has now disappeared, but that to her husband was placed in Old St. Paul's Cathedral in 1631, and is perhaps one of the most remarkable of Stone's productions, because the effigy,



TABLET TO SIR EDMUND BACON'S SISTER, 1621.



EFFIGY OF SIR NICHOLAS BACON, 1616. BY NICHOLAS STONE.
TOMB BY BERNARD JANSSEN.

which is now in a niche in the south aisle of the choir of the present cathedral, is represented in a winding-sheet carved in white marble, and is also one of the few monumental remains which survived the great fire of 1666. In this instance Stone was paid in kind, receiving at the hands of the executors to Dr. Donne's will, the "Rt. Wor^d Dr. Monford and Dr. King, the sum of £120" in addition to the following:—

"On Bason and bere	- - -	79 ounces $\frac{1}{2}$
There dishes waying	- - -	49 ounces $\frac{1}{2}$
A gelte covred Bell	- - -	31 ounces $\frac{3}{4}$
A par of Sellver Candell Sets	-	42 ounces
On covred poot or flagon	- -	19 ounces $\frac{1}{2}$

Soma 222 ounces."

Stone explains that an ounce fetched 5s. 1d., and he consequently made an additional £56 8s. 6d. from the sale. Two workmen, Humphrey Mayor and Robert Flower, were employed on this tomb. Flower uses only his initials, "R. F."

About 1623 the Redgrave monuments were built to members of the Bacon family. One for Sir Edmund Bacon's "lady," another for his sister, "my lady Gudy," and "2 pictors of whitt marbell for Ser Nicholas Bacon and his lady and

they were layed on the tombe that Barnard Janssen had mad thar for the wich 2 pictors I was payed by Ser Edmon Bacon £200." According to Brayley, Redgrave was one of the lordships given to the Abbey of Bury by Ulfkell, Earl of the East Angles, who fell in 1016 at the battle of Assenden, in Essex, with Canute the Dane. Henry VIII granted it to Thomas D'Arcy, whence it passed to the Bacons. The monument to Sir Nicholas Bacon is in the right aisle and the effigies are recumbent in white marble on a black altar tomb. Sir Nicholas was the elder brother of Lord Verulam, and his lady died in her sixty-eighth year on 19 September 1616.

In 1623 the tomb to Lord Knyvett in Stanwell Church was erected for £215. The inscription is well designed, showing wreaths of fruit and flowers, otherwise the monument is not strikingly original, being trabeated, and having curtains carved to hide the bare corners and swung around the side columns. The figures kneel to a faldstool under a canopy, above which are escutcheons of arms, &c.

Stone is well represented by work in Westminster Abbey, having carved the grey marble tablet to Edmund Spenser, author of "The Faërie Queene," at the expense of Anne Pembroke, Dorset, and Montgomery, at a cost of £40.



TOMB OF LORD KNYVETT, 1623.
STANWELL CHURCH.

Cunningham says Spenser died in King Street, Westminster, in poverty. The monument be-



MURAL TABLET TO RICHARD COX, 1623.
WESTMINSTER ABBEY.

came so decayed that, in 1778, the poet Mason managed to raise a subscription for its repair, and the present memorial is situated in the Poets' Corner on the south wall. Not far from this on the west side of the transept, in the trefoil niches of the Gothic arcade, are the mural tablets to Richard Cox, a Knight and Taster to Queen Elizabeth and James I, dated 1623 and costing £30, and next to it one to Monsieur Isaac Casaubon, for which the Bishop of Durham paid Stone £60. In the former the inscription is surmounted by a pediment which is broken to take a pedestal carrying the arms, a helmet and crest. That to Isaac Casaubon is very neat, having a panel over the inscription carved with a design of a wreath and leaves in



TOMB OF MONSIEUR ISAAC CASAUBON, 1634.
WESTMINSTER ABBEY.

low relief, between the scrolls of a broken curved pediment, which are connected to the cornice above by thin festoons. The upper pediment is composed of two inclined clasped books leaning on an urn. Mr. Tarver, in his paper to the Institute (R.I.B.A.) in 1883 on "Seventeenth-Century Monuments," gives a sketch of this tablet, and describing the urn, he says: "A something rises to carry a coat of arms." This does not seem to be the intention, as the tablet has undoubtedly been designed to fit the niche, and possibly, being a Frenchman, Isaac Casaubon's arms, if he had any, would not be known. Crossing under the tower, we pass to St. John's Chapel, where Sir Francis Vere's tomb is placed. Behind stands the monument to his kinsman, Sir George Holles,

who was Major-General of the English troops in the service of the United States under Sir Francis Vere, and died in 1626. It consists of a large base in which is a sunken panel carved in low relief with the general on horseback in plate armour, who is apparently directing troops in a marshy bottom, with castles in the background. One of his eyes will be noticed to be coloured sable, a feature also adopted in the statue of Sir George which surmounts this lofty structure, attired in this case in Roman armour. The inscription is raised above the pedestal between the large scrolls of a broken curved pediment, and the figures of Bellona and Pallas, sleeping in graceful attitudes, adorn each curve. The Earl of Clare paid £100 for this monument, and an additional £50 for that to his youngest son, Francis Holles, in St. Edmund Chapel. The pedestal upon which the youthful hero sits attired in Roman armour is circular, having ornamented mouldings at the base. Carved in relief upon the shaft are two female heads supporting large wreaths, and between them, on one side, is placed the inscription. The figure above



DETAIL OF THE SIR GEORGE HOLLES TOMB.



TOMB OF SIR GEORGE HOLLES, 1626.
WESTMINSTER ABBEY. WITH PART OF SIR FRANCIS
VERE'S TOMB IN THE FOREGROUND.

holds a shield inscribed with the arms of Holles. Walpole, who attributes the design to the Earl of Clare, describes it as possessing "the most antique simplicity and beauty."

Stone mentions "My Lord of Clare" several times; he was a patron of great influence, and is mentioned in connection with a tablet Stone erected to a "Captain Gibson" in 1630, buried "in Essex by Clare," possibly Kedington in Suffolk, as it does not appear to be on the Essex side of the Stour. Mr. Dudding kindly tells me that the lordship of Clare was given by William the Conqueror to Richard FitzGilbert (son of Gilbert, Earl of Briant in Normandy), who gave it to his son Gilbert de Clare, 1090 (who was created Earl of Pembroke by King Stephen). He was succeeded by his son Richard (Strongbow), 1124, who dying without issue his estates devolved to his uncle, Richard de Clare, Earl of Clare, Hertford, and Gloucester, supposed to have been the first Earl of Clare, and who founded the Austin Friary at Clare in Essex in 1248, where he was buried in 1262; the earldom continued in the family until the reign of Edward I. The fourth in descent from Richard Strongbow was Gilbert, who married the daughter of Edward I, having divorced his first wife. His son Gilbert, by his second wife, succeeded, and died without male issue, and the title became temporarily extinct. The lordship remained in

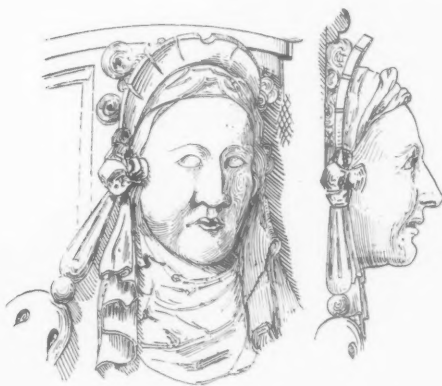
possession of the Clares until 1314, when Gilbert, the tenth lord of Clare, was slain at Bannockburn, and left no issue. It then passed to his sister Elizabeth, widow of John de Burgh, Earl of Ulster. Her granddaughter Elizabeth married Lionel Plantagenet, Duke of Clarence, from whom



TOMB OF FRANCIS HOLLES, 1622.
WESTMINSTER ABBEY.

the lordship was inherited by Edmund Mortimer, Earl of March; and in 1425 it came to Richard Mortimer, afterwards Duke of York, father of Edward IV, and so into possession of the Crown. By Edward VI it was granted to Sir John Cheke, his tutor, but resumed by Queen Mary, by whom the "Honour of Clare" was annexed to the Duchy of Lancaster. The late Prince Albert Victor, Duke of Clarence, last held the title, which is derived from the House of Clare.

The next two monuments to Sir George Villiers and Lionel Cranfield are of the second type, and closely resemble the monument to Antoine de la Laing in the Church of St. Catharine à Hoogstraaten, Holland. The former immortalises Sir George Villiers, knight, and his second lady, Mary Beaumont, Countess of Buckingham, who died in 1632. They were the parents of the celebrated George, first Duke of Buckingham, who was stabbed by Felton at Portsmouth, and whose cumbersome monument occupies an ante-



*Head on Monument
to FRANCIS HOLLES.*

chapel in Henry VII's Chapel at Westminster. At his request, James I made his mother a countess in 1618. The monument, which cost £560, exhibits the carving of three workmen in addition to Stone's part, viz., Harry Akers, Anthony Goor, and Robert Flower, the necessary details being drawn full size on boards and carved from these designs. In detail the pillows of these two monuments are particularly interesting, being in each case ornamented with cherubs' heads holding tassels in their mouths, but the wings of one pillow are gracefully curved, and on that to Lionel Cranfield's lady in St. Benedict's Chapel they are straight and formal. Another feature to be noticed is the method of abruptly stopping the mouldings against panels or arms,



TOMB OF SIR GEORGE VILLIERS AND THE
COUNTESS OF BUCKINGHAM. WESTMINSTER ABBEY.



TOMB OF LIONEL CRANFIELD.
WESTMINSTER ABBEY.

and also the use of curved angle blocks, a favourite detail adopted for churchyard tombs during the hundred years following. The last monument here from this sculptor's chisel is to Dudley Carleton, in St. Paul's Chapel. The figure of Carleton, who was Viscount Dorchester, is reclining on his right elbow. It was built in 1640, and Stone received for it £200 "and a monument that stood in the same place before set up for his lady som 8 years befor."

In 1625, the year that King James died, Stone was employed at the Royal Exchange, for which place he made four statues, viz., Edward V, Richard III, Henry VII, and Elizabeth. For the first three he received £25 each, and that to Queen Elizabeth he removed and reset at Guildhall Gate for £30. Mr. Price gives a long account of this statue, which is supposed to be one of the figures now placed on the stairs leading to the library. With the exception of the statue of Sir Thomas Gresham by John Bushnell, all the

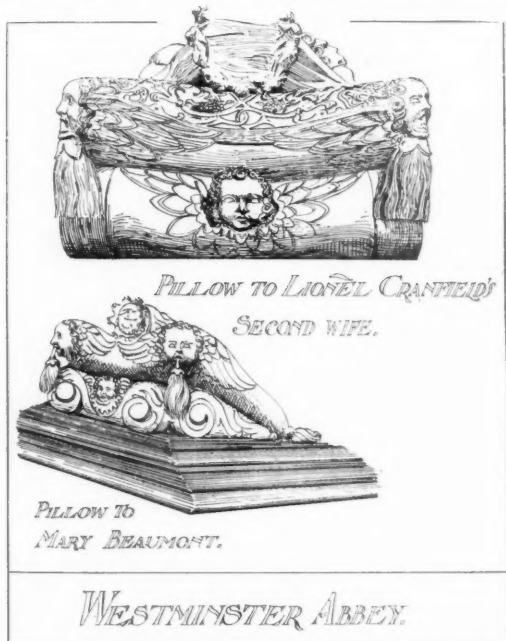


DETAIL OF THE CRANFIELD TOMB.

other figures at the Exchange were destroyed in the fire.

He erected a monument of Canstone at Newcastle for Sir George Selby and his wife for £600. In 1783 a "Restoration" of St. Nicholas Church, Newcastle-on-Tyne, took place. Welford says the monument was broken up for building stones. An advertisement appeared in the *Newcastle Chronicle* for February 9, 1782, for the sale of the tomb, giving its length as 18 ft. and breadth 12 ft. The present verger, Mr. James Knott, has very kindly given this information. There is a good engraving of it in Brand's "History of Newcastle-on-Tyne." It was ordered by Sir George, and completed before his death, a not unfrequent practice at this time by those desirous of securing the immortalisation of their names.

There are other "Histories of Newcastle-on-Tyne" by Mackenzie, Grey, and Bourne. The



latter, perhaps, gives the best account, and it quotes the Latin inscription. There is also a massive mural monument, very like Stone's work, in the south transept, known as the "Maddison Tomb," and dated 1630.

The register reference to the Selby Monument is given by Welford, p. 426, as follows:—"1625. Mar. 30. The Right Worll Sir George Selbie, Knight and Alderman. (Sheriff 1594; Mayor 1600, 1606, 1611, 1622. M.P., 1604 to 1611.)"

ALBERT E. BULLOCK.

(To be continued.)

Notes from Paris.



TYPICAL FLOOR PLAN.

FLATS: PLACE SAINT-FERDINAND.

H. DUPONT, ARCHITECT.

Block of Flats, Place Saint-Ferdinand and Rue Brunel.



THIS building has been planned with unusual care by M. Dupont, the architect. In France, and particularly in Paris, it has become customary to monopolise the best position for the reception-rooms to the detriment of the bedrooms, thus rendering these comfortless in the daytime. M. Dupont has broken with this bad habit, and, profiting by the shape of the ground, has arranged his rooms remarkably well. His bedrooms, of which there are three in each flat, with their dressing-rooms all face on to Place Saint-Ferdinand. The drawing-room and the morning-room both overlook Rue Brunel, and the dining-room, which is the least used, is lighted by a court. A large hall connects the front staircase, the dining-room, drawing-room, morning-room, bedrooms, and pantry, this latter forming the connection between the dining-room and the kitchen. Each flat is fitted up with a bathroom, two w.c.'s, back staircase, lift, parcel lift, main heating apparatus, electric light, and telephone.

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We must not pass on without mentioning the position of the front staircase, which has been thus arranged with two objects in view. It is, in fact, situated next to the party-wall. The landlord wished this, as some day or other the next plot will perhaps be added to the building already erected, and then the staircase would be in the centre of the structure, thus leaving a space at the disposal of the architect. The rounded form of the main staircase, besides making it easier to ascend and descend, allows room in the corner for a large air-shaft for ventilating the cellars.

On the ground-floor are shops, which form a basement for the first storey. The next three floors, of which the bays have no frames and the piers no decoration, set off to great advantage the graceful frieze of carved roses on the fourth floor. For the fifth and sixth storeys, the one forming an off-set to the other, the architect has had recourse to bricks, the red of which contrasts with the whiteness of the stone. The seventh floor, which is composed of the servants' rooms, is immediately



"L'Architecte."

FLATS: PLACE SAINT-FERDINAND AND

RUE BRUNEL, PARIS.

H. DUPONT, ARCHITECT.

under the slate roof, the rafters of which can be seen in the highest part of the bays. Over a bay-window on the top floor is a sort of turret with colonnades, which, surmounted by a roof, accentuates the angle.

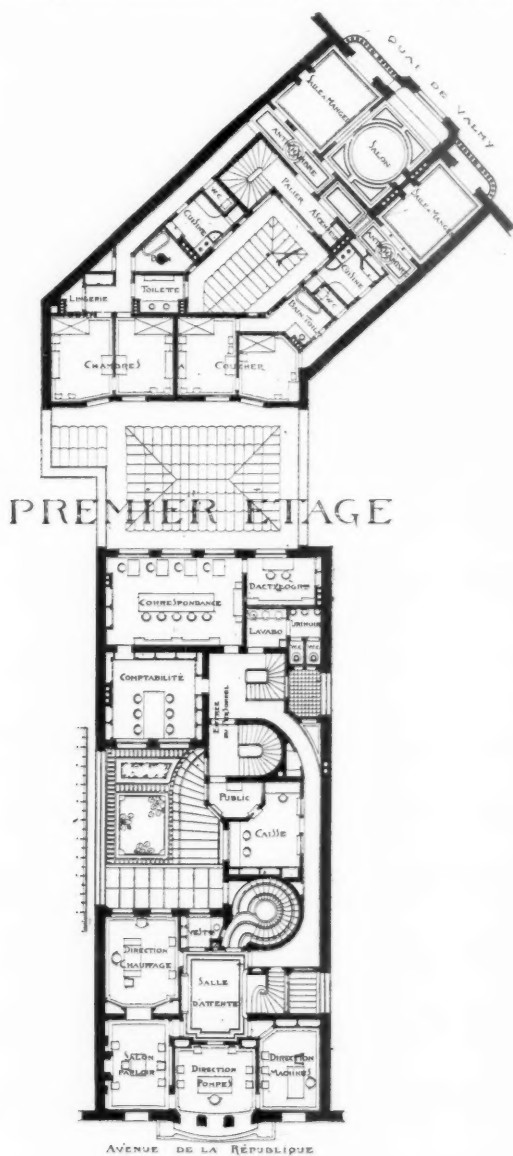
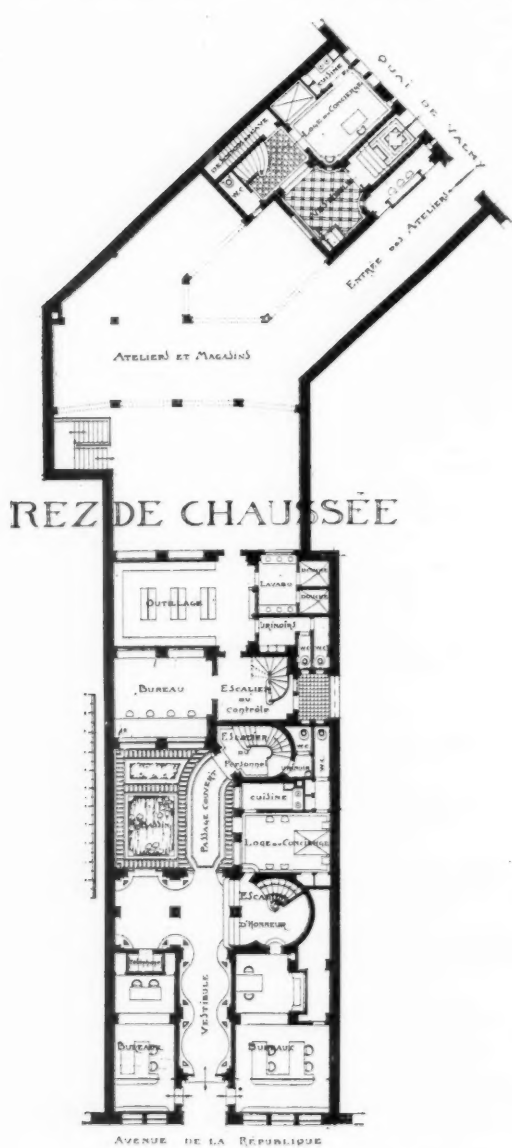
The building on the exterior is, as we have said, of stone and brick, the latter being used for all the channels. The floors are of iron.

Business Premises, 7, Avenue de la République.

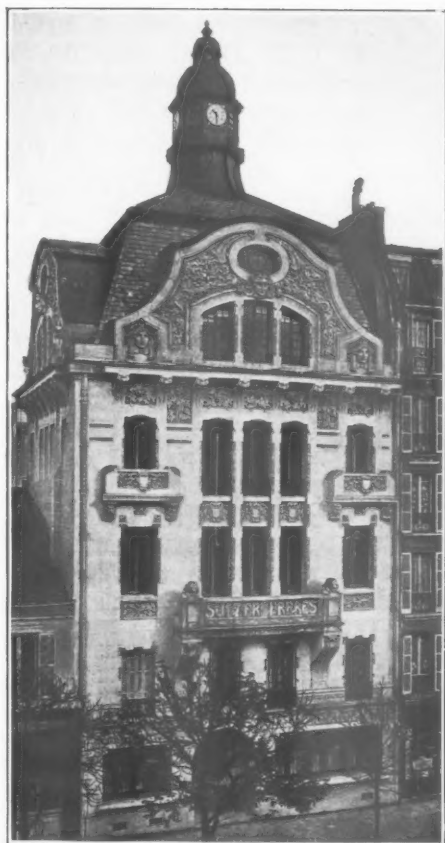
Messrs. Sulzer Bros., the Swiss manufacturers of machines and heating apparatus, obtained the services of M. Eugène Meyer to build

their business house in Paris. The scheme which M. Meyer had to carry out was complicated and difficult; he has completely succeeded. The interior arrangements entirely meet the requirements of the firm, and the façades strike a very personal note.

On the ground floor are two offices and a lobby entered through a porch, the walls and arch of which are of stucco, covered with pavonazzo marble and onyx. The porter's lodge is placed in an excellent position for the supervision of the whole building; it looks on to a court which is kept cool by an ornamental basin of Venetian mosaic, used as a water-lily pond. Leading out of the same court is the entrance-hall, which leads to the grand staircase uniting all the storeys, and



PREMIERS, SULZER BROTHERS, PARIS. PLANS.
EUGÈNE MEYER, ARCHITECT.



"L'Architecte."
PREMISES, SULZER BROTHERS, PARIS.
ELEVATION TO AVENUE DE LA RÉPUBLIQUE.
EUGÈNE MEYER, ARCHITECT.

to a covered passage at the end of which is the staircase for the staff. The grand staircase is spiral and is in the form of a round vaulted tower. It is built of banded cement and dressed stucco, covered by a spherical cupola and capped by a finial of gold mosaic with corbels forming cramp-irons. On the entresol is the suite of rooms belonging to the manager of the branch.

On the first floor the offices are divided into two distinct groups connected by a passage for the staff; those reserved for the heads of departments (machinery, pumps, heating apparatus, waiting-rooms) overlook the avenue, while those reserved for the staff (book-keepers, clerks, typists) are situated in the back part of the building. These different offices are connected with the upper storeys by an interior staircase and an apparatus for sending papers up and down.

The second and third floors are occupied by spacious offices for the engineers, designers, printing of the designs, &c. The most hygienic principles are everywhere given effect to. The architect has flooded the place with light and air; the corners are rounded, the walls are painted

with "Ripolin" paint, thus rendering them lighter and more easily cleaned, and the floor is covered with linoleum. The stale air is constantly ejected and fresh air pumped in, and at night the place is lighted by arc lamps which send the rays up to the ceilings, thus giving a diffused light over the building.

The fourth and top storey is exclusively reserved for the papers of the business.

The outside of the building is of Villers-Adam freestone, while the channels, the walls of the courtyard, and the floors are of armoured cement, as is also the framework of the roof and the campanile. The roof is extremely decorative, being covered with glazed tiles and copper plates, and when time has softened the tints the whole will tone remarkably well. The divisions of the building are very clearly marked. The whole of the ground floor forms a basement which at once attracts the eye, and on which rest the bays which seem to stretch up and up until they reach the large cornice. The coping is formed by gables which clearly show the boundaries of the building, making it stand out well from the next one. We will say no more here about the decoration of this house, which is extremely interesting, as we intend to treat this subject in a subsequent article on decoration. We shall show then how well the architect has made use of the materials at his disposal, and in what an original way he has grouped them to produce a great artistic whole. We may mention here that the cost of the entire work amounted to £14,000.

Exhibition of the National Society of Fine Arts.

In the ARCHITECTURAL section of this exhibition few artists show plans, but rather water-colour paintings and photographs. However, M. Goubert interests us with his popular theatre, one part of which is covered in and the other part open to the air. The shape of the building is long, and in it is the open-air theatre, which ends in a sort of trefoil under which is the covered theatre. The two stages are separated by a green-room used in common by the artists of the two theatres. The dividing line is clearly seen on the outside, as is also the position of the numerous staircases.

Mr. Shiner, an English architect, exhibits the plan of a school for boys and girls. His building is of brick and his façade is relieved by two large gables.

Messrs. Sauvage and Sarazin give us only photographs of a country mansion. The overhanging roof, covered with tiles, is supported by consoles springing from the naked wall. The balconies



"THE FOUNDERS": DECORATIVE PAINTING
BY LÉVY DHURMER, AT THE NATIONAL SOCIETY'S EXHIBITION.

and the staircases are of wrought iron with scrolls of foliage.

M. Nicolas has produced a bull-fighting arena in a modernised Spanish style. He has sought simplicity and unity in his lines. Balconies introduce a lighter touch in his façades, which are otherwise without ornament.

Among the SCULPTURE we notice, first, "The Consoling Muse," from the chisel of Mlle. J. Christen—an extremely decorative work, in which a woman lying down and holding in her hand a branch of laurel embraces a man sitting in an attitude of dejection.

M. Steiner brings us back to a more animated subject in his "Avalanche." On a steep slope a naked woman with haggard eyes, crouching down and holding on by one hand, is about to fall down an abyss.

M. Pierre Roche exhibits a "Monument in memory of Dalou," his master. The bust of Dalou is borne by a man with powerful muscles and by a woman in a Phrygian cap holding laurels in her hand. This personifies the homage of Strength and of the Fatherland.

"The Woman with a Lyre," by M. Rodin, is very decorative, rather on account of the way in which it is treated than on account of the subject itself; with one knee on the ground the woman crouches stretching out her right hand towards inspiration.

The exhibit of M. E. Lagare is a great work meant for a cemetery. In the centre is a man with wings and closed eyes who is raising his hand towards the unknown. Under his wings and in the folds of his tunic swarm men, women, and children, who are weeping and writhing in anguish.

The DECORATIVE ARTS section is one which interests us most and which unfortunately is too largely represented by jewellery and bric-à-brac. M. Tournel exhibits two stained-glass windows; the first is "The Dance of Salome," with a background of red and green peacocks' feathers. The other is "The Legend of the



"THE FOREST SINGS": DECORATIVE PAINTING BY
VICTOR KOOS, AT THE NATIONAL SOCIETY'S EXHIBITION.



"L'AUBE DES CYGNES": DECORATIVE PAINTING BY FRANCIS AUBURTIN,
AT THE NATIONAL SOCIETY'S EXHIBITION.

Photo: Moreau Frères.

Golden Fleece," "The Fall of Helle," and "The Conquest of Jason."

M. H. Carot has also sent in two works. The first is a panel for a circular stained-glass window, and represents the five senses personified by children. The second is a copy in colours of the rose window in the south transept of Angers Cathedral.

In the stained-paper section M. Waldruff has produced four delightful panels of grey manors seen by different lights of the sun and of the moon, with half-conventional foliage in the foreground. The whole work is in dull tints with very warm touches.

M. André Hellé, the well-known humorist, has sent in six panels for stained paper for a nursery. They represent wooden toys; the soldiers, the train, the Noah's ark, the sheepfold, the motor among the sheep, are all most amusing and are evidence of a very lively imagination.

For some time past we have complained of the ugliness of the steam radiators which spoil our flats. M. L. Rion has produced a radiator cover in beaten copper, in the form of a conventional peacock; the heat passes through the hollow feathers. This branch of design is a new and interesting pursuit which deserves to be cultivated.

DECORATIVE PAINTING.—The decorative paintings are, unfortunately, too numerous for us to be able to study them all. We must be content with noticing them hurriedly and describing them briefly.

M. Francis Auburtin, brother of the architect of the Apollo, exhibits a great composition, in

which nymphs are disporting themselves on the banks of a lake among peaceful swans with white plumage. A background of forest stretches away into the bluish mist, while over the whole is a pink sky. The ensemble is pale and grey, but it all tones deliciously.

"Eternal Spring" is the title of three panels by M. Maurice Denis. In all three we see girls naked or clad in white under the shade of apple trees in blossom, in gardens where fountains are flowing. One of the panels shows us the Virgin and the infant Jesus surrounded by spring flowers and young girls. The pure blue skies and the mauve backgrounds help to produce an impression of youth and newness. These canvases are painted in dull tints like a fresco. The two panels of "Sweet Daytime," by M. Lerolle, again represent young girls; here they are reading verses and bathing in idyllic country. M. A. Dagnaux exhibits a picture of two panels in which are seen cows and sheep in meadows on wooded cliffs. They might be called "Morning" and "Evening" on account of the very happy effects of the sunlight colouring the sea in the distance.

We come back to an eminently decorative picture in the work by M. H. Gervex. It is meant to be placed above a mirror over a fireplace. The subject—"Fortune going towards Work"—is treated in a pretty way. Mars is leading Fortuna with her horn of plenty and love to a man draped in red and surrounded by the attributes of peace and work. In the second design we are led to feel that among the clouds are music, poetry, and agriculture.

We find the works of M. Lévy Dhurmer in two of the rooms; and in his two pictures, one of which is a crayon drawing, we once again see his great variety of tones, which are always so warm and so well harmonised. First there are "The Founders" working in a dark foundry lit up by the red and green lights cast by the metals as they are melted. Here we feel is work, movement, and all is carried on in an atmosphere of smoke through which we catch flashes of light. The glowing melting-pots lighten up the many-coloured clouds of steam which float above the heads of the workmen. The second picture is a triptych entitled "Lace." First we see "Bruges" symbolised by a woman wearing a black cowl with the convent of the Beguines in the background; then "Le Puy," in which a girl is making lace, while behind her rise the extinct craters of the mountains of Auvergne. Lastly, "Venice" is represented by a dreamy Italian woman in front of a palace near which glides a gondola. These three panels, in crayon, are gilded by setting suns producing different effects.

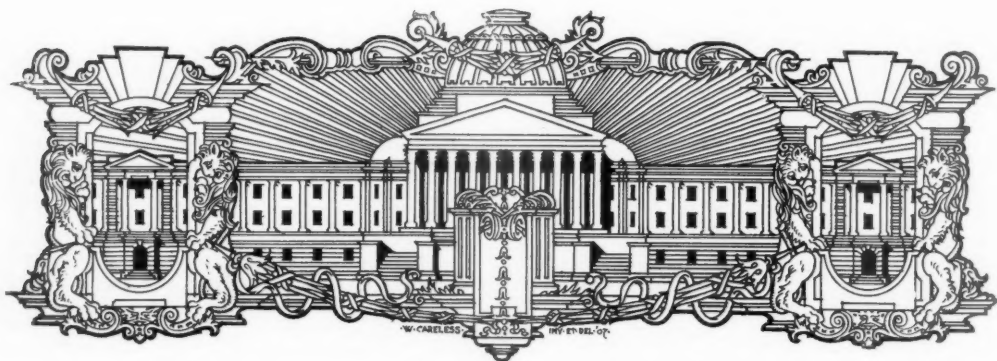
M. Caro Delvaille exhibits a large painting. Numerous people are chatting in groups around a lunch table on the terrace of a castle; a white peacock in the foreground gives a light touch. Mlle. Daynes Grassot in her triptych "Brotherhood" shows us the "Fortunate ones of the world deeming it an honour to help the Needy." In the centre the figure of Christ symbolises Brotherhood. M. G. Courtois in an immense decorative composition represents Adam and Eve in the Garden of Eden. Eve is holding out the apple to Adam, who is lying down in the grass full of flowers; the sky is clear, and an air of enchantment pervades the whole. In the right-hand half the man has sinned and is condemned to suffer. A man is loading a boat with heavy nets; his wife, with a sorrowful countenance, carries a child in her arms; the lake is cold, the flowers have disappeared; in the background are mountains covered with snow and surrounded by thick clouds.

Very decorative also is the picture of M. Koos, entitled "The Forest Sings." In the centre a satyr, clinging to a tree covered with ivy, is singing. Gazelles are drinking in a bubbling stream, while doves are cooing on a branch. Next we see a woman surrounded by laughing children. An atmosphere of calm and sunlight is in keeping with the subject and helps to give an impression of peaceful life. M. G. Maury has sent to the Salon his "Awakening of the City." Paris is shaking off the night and sleep, and the quays are becoming animated. Notre Dame is still wrapped in a mauve mist.

We will end with a description of the very beautiful picture which M. Roll, the President of the Salon, has painted for the Sorbonne. It might be called "Humanity," or rather, "The Scientific Research of Humanity approaching the Exact and Ideal Sciences." A man in a laboratory overall and a woman veiled in brown are throwing a capsule from which fumes are escaping; this represents Chemistry. In the centre three savants, preceded by numerous groups, are advancing towards the ideal which they are seeking. To the left a woman is weeping over the corpse of a naked man; this typifies Nature, which human knowledge has not yet been able to overcome. In the background rocky mountains and factories wrapped in smoke show us the labour of man extracting minerals from the earth and turning them to profit. On the other hand trees turned yellow and broken by a storm symbolise the almost invincible strength of Nature. In the centre of the background the mist and the smoke lift to reveal Science in the person of a fair young girl, wrapped in a tinge of gold and bathed in light. The harmony and the composition of this canvas are perfect, and the master has blended all his tones so that the whole harmonises most beautifully.

ROBERT MALLET-STEVENS.

JACQUES ROEDERER.



Current Architecture.

Pelt's Home, Copenhagen.

FRED LEVY, Architect.



THE original building of Pelt's Home for a certain number of poor and needy persons, first erected and endowed by Mr. Pelt in thankfulness for the happiness and prosperity that had been

vouchsafed to him, and within which its inmates were to enjoy peace and rest, has lately made room for the characteristic building here illustrated. The materials are red brick and granite, the roof being covered with red tiles. The building has about it an unmistakable air of an old-time home, a haven of refuge, both in the street frontage and in the courtyard, forming a secluded garden, in which, as elsewhere in the building, there are seats where the old souls (its



PELT'S HOME, COPENHAGEN.
FRED LEVY, ARCHITECT.



PELT'S HOME, COPENHAGEN. PRINCIPAL ENTRANCE.

original name, by the way, is Pelt's "Sjæleboder," or "souls' booths") can rest and chat. Both the entrance and the bay window possess a decorative feeling in harmony with the whole building.

Avebury House, Birmingham.

THIS building has been erected to suit the requirements of local scientific societies, medical practitioners, and professional men generally. The ground floor is separately approached by the central entrance and the first floor by a side

entrance, while the other side entrance supplies the remainder of the building, including a large hall on the third floor for the use of the societies. The general contractor of the building was Mr. S. F. Swift, of Birmingham. The stonework for the front was supplied by the Empire Patent Stone Company, of Leicester. "Fram" partitions were used to divide up the suites of rooms. The elevation was designed by Mr. Marcus O-Type, A.R.I.B.A., of Birmingham, when in partnership with Mr. Gilbert Smith.



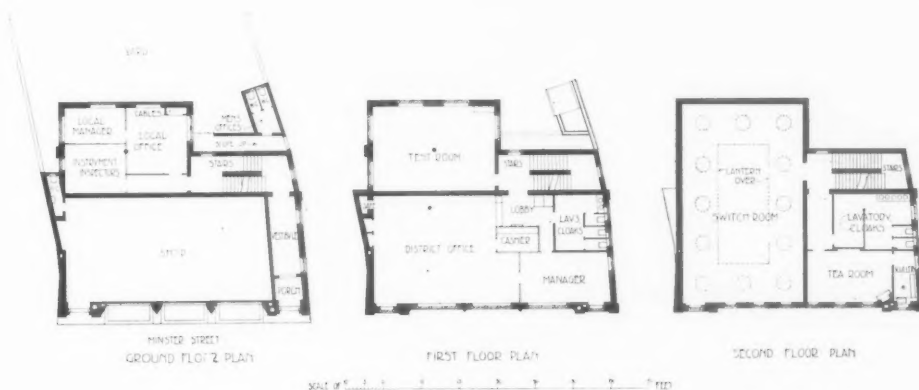
PELT'S HOME, COPENHAGEN. THE COURTYARD.

House, Four Oaks, Sutton Coldfield.

E. F. TITLEY, Architect.

THE accommodation comprises dining and drawing room, hall, and small morning-room, kitchen, &c.; four bedrooms, dressing-room, bath-room, &c., and two attics. The design was made with a view to keeping down the appearance of

height, which in houses of this size, where attics are provided, is often objectionable. The treatment is very simple, and the materials used are thin red local hand-made bricks, red hand-made Hartshill tiles, and hard brick gable copings with tile creasing under. The windows are wood casements, and all woodwork is painted white. Messrs. J. Turville & Son, of Sutton Coldfield, were the builders.



NATIONAL TELEPHONE CO.'S BUILDING, READING. PLANS.
LEONARD STOKES, ARCHITECT.



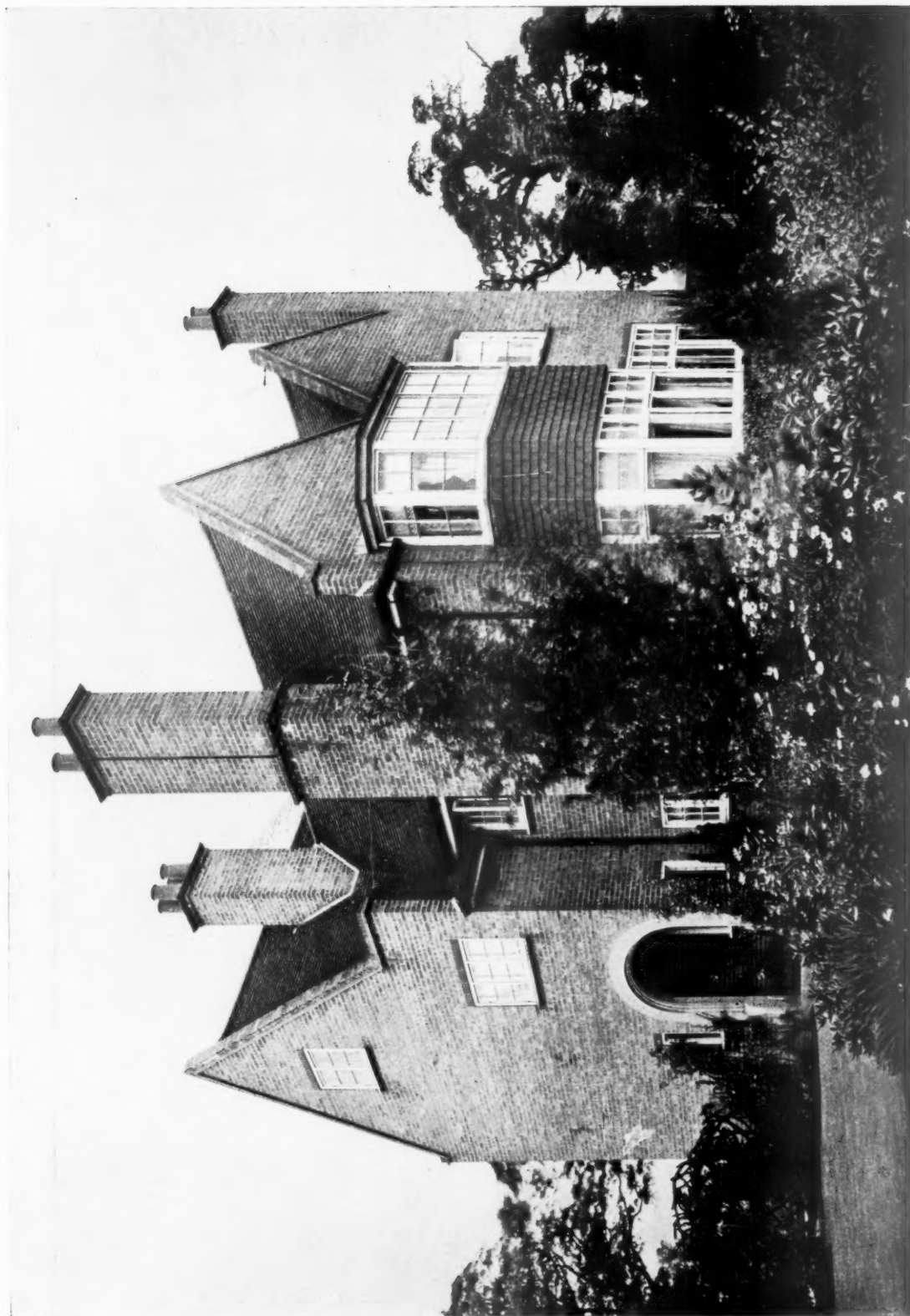
Photo: Arch. Review Photo. Bureau

NATIONAL TELEPHONE CO.'S BUILDING, READING.
LEONARD STOKES, ARCHITECT.



Photo: Whitlock & Sons.

AVERBURY HOUSE, NEWHALL STREET, BIRMINGHAM.
MARCUS O. TYPE AND GILBERT SMITH, ARCHITECTS.



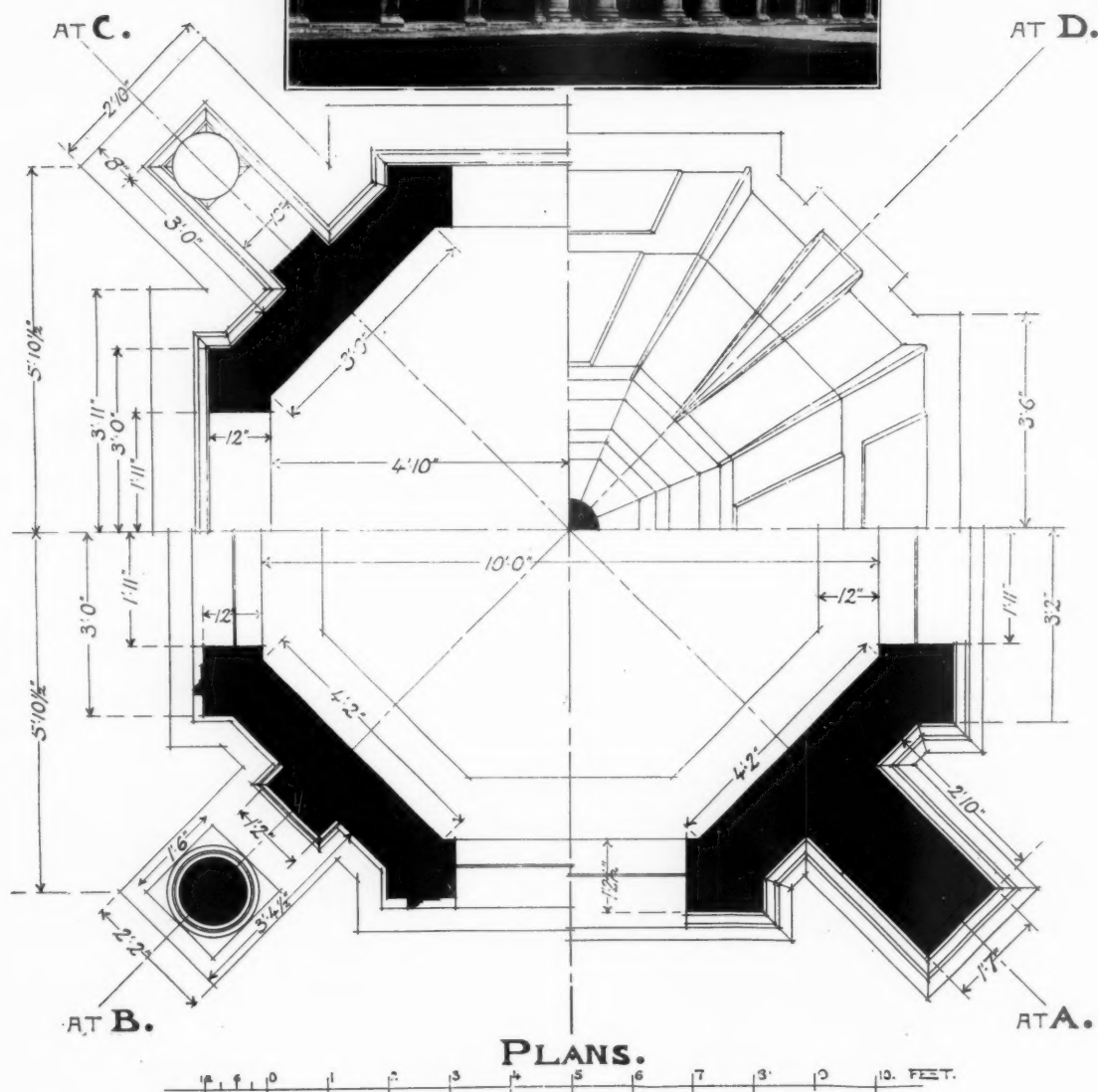
HOUSE AT FOUR OAKS, SUTTON COLDFIELD,
E. F. TITLEY, ARCHITECT.

Photo: Arch. Review I foto, Bureau.

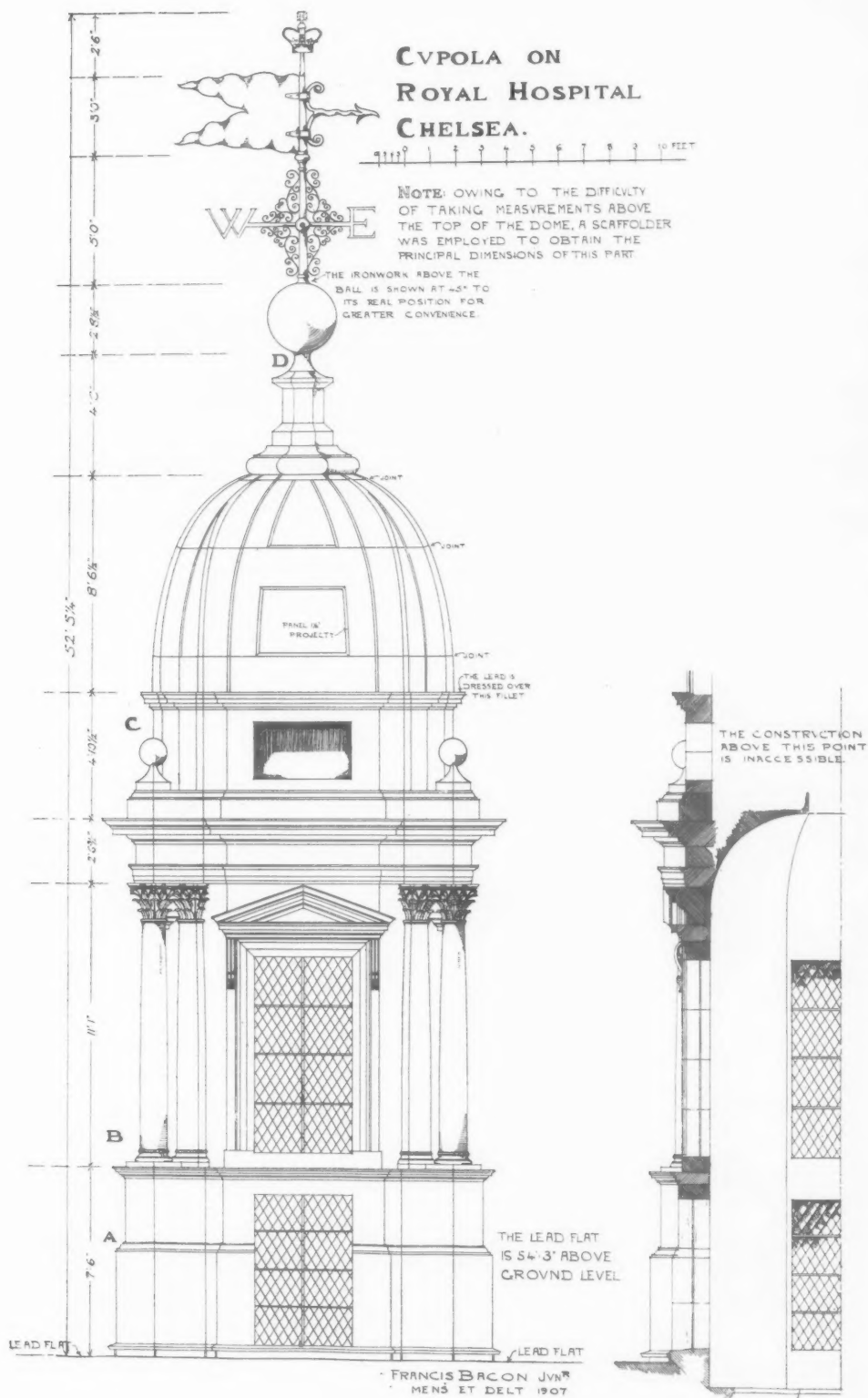
The Practical Exemplar of Architecture-XXII.

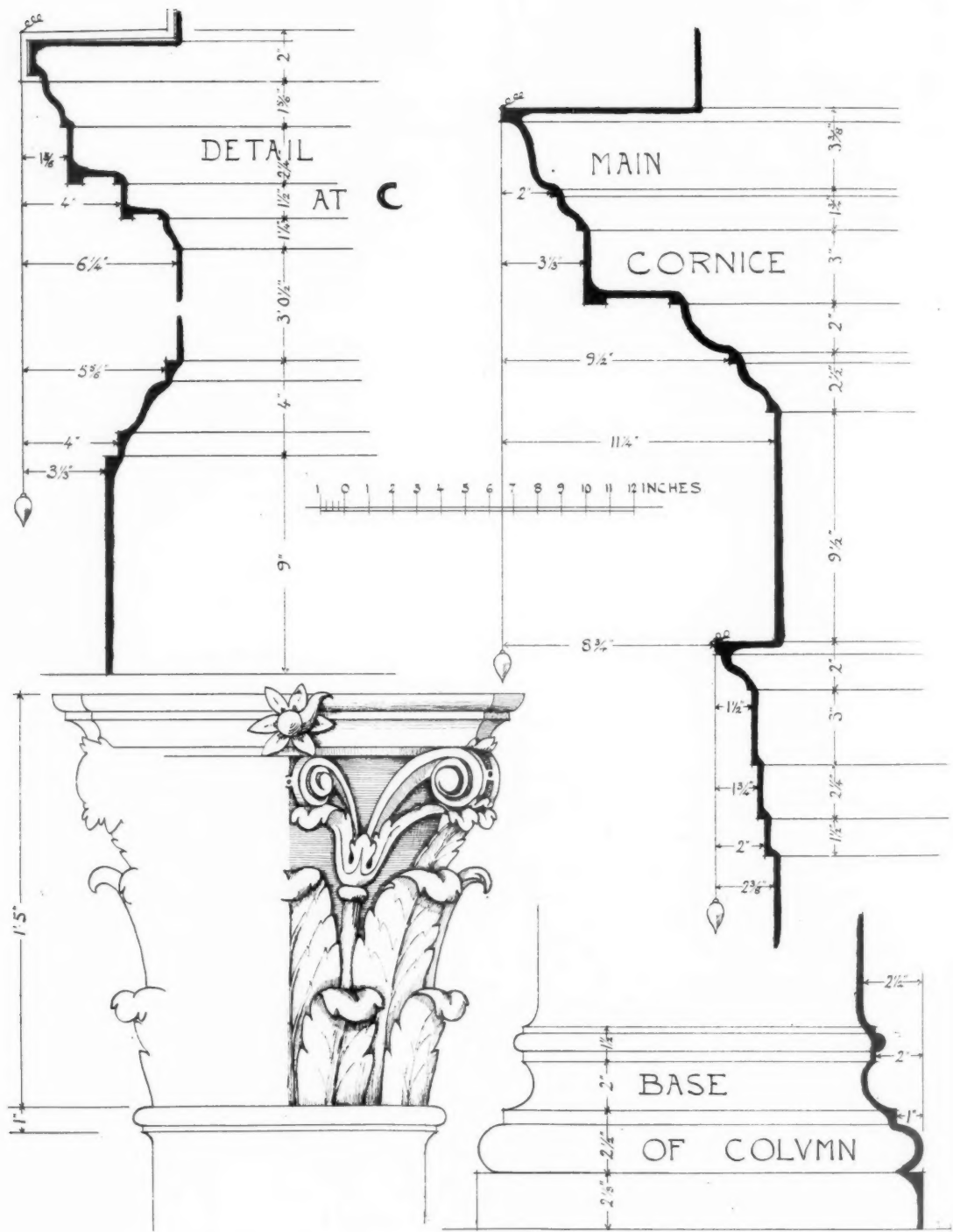


CUPOLA, ROYAL HOSPITAL, CHELSEA, LONDON.

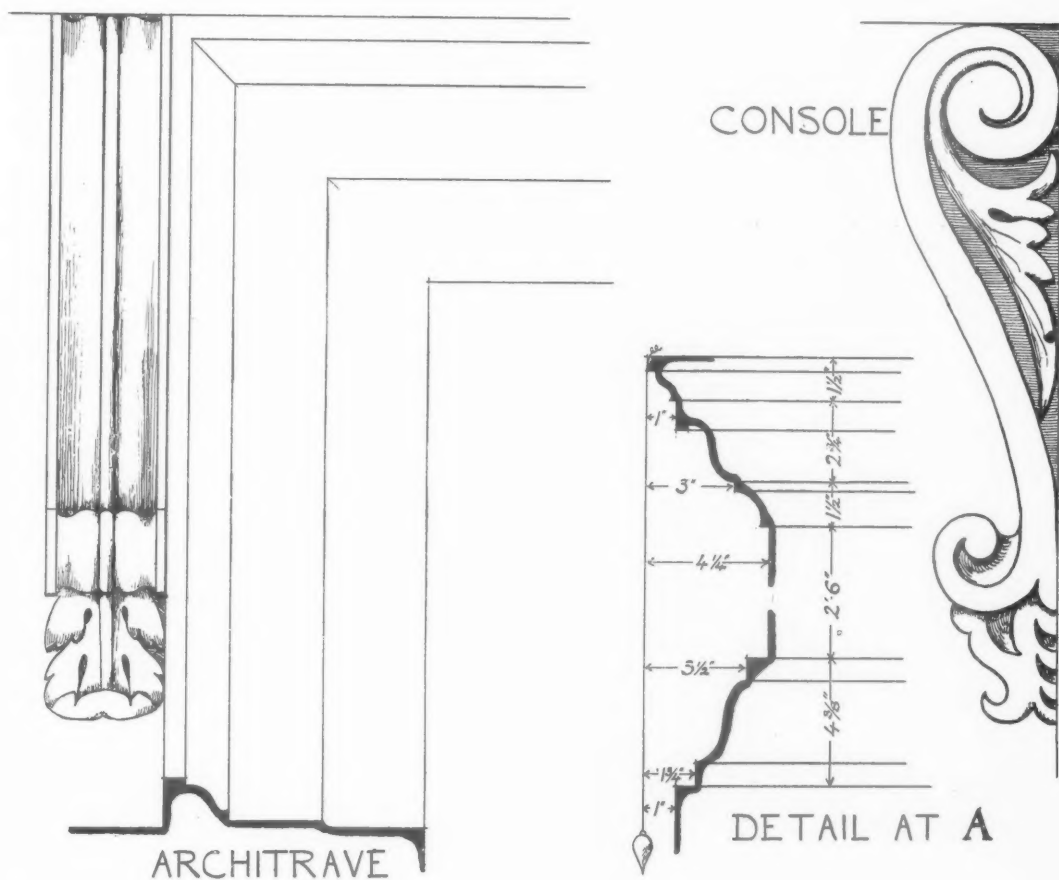
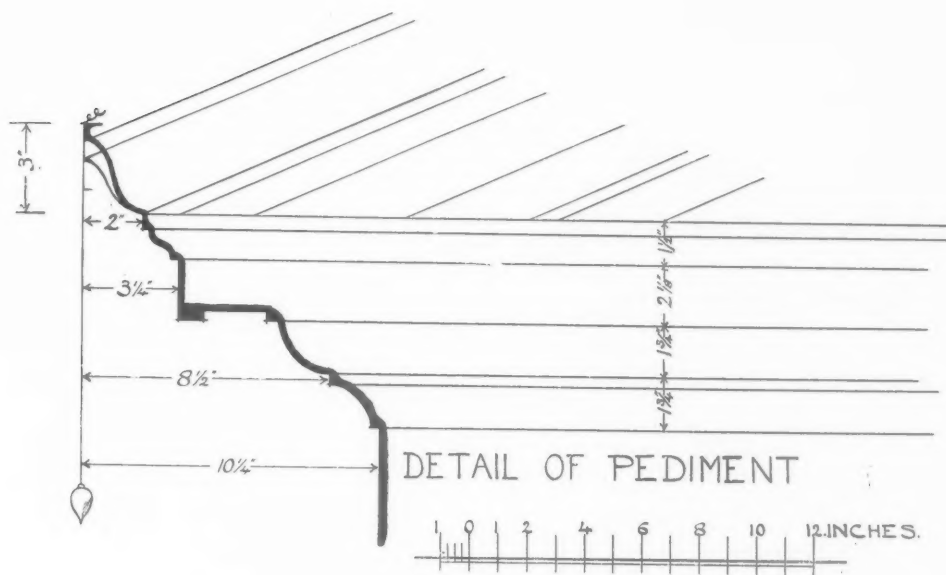


PLAN OF CUPOLA, ROYAL HOSPITAL, CHELSEA.
MEASURED AND DRAWN BY FRANCIS BACON.





CUPOLA, ROYAL HOSPITAL, CHELSEA, LONDON. DETAILS.
MEASURED AND DRAWN BY FRANCIS BACON.



CUPOLA, ROYAL HOSPITAL, CHELSEA, LONDON. DETAILS.
MEASURED AND DRAWN BY FRANCIS BACON.

The London County Hall Competition.

TO THE EDITOR OF "THE ARCHITECTURAL
REVIEW."

SIR,—I see that in your notice of the designs in the final competition for the London County Hall, which is published in the March number of THE ARCHITECTURAL REVIEW, your contributor states: "I am surprised to find three competitors proposing to put the main carriage entrance on the Bridge Road. Two of them—Messrs. Jemmett & McCombie (108) and Messrs. Gardner & Hill (114)—survived the winnowing process this arrangement notwithstanding; and yet it seems to me that it would prove a quite impracticable project."

Allow me to point out that the design I submitted, in collaboration with Mr. G. T. McCombie, shows the principal carriage entrance from the Belvedere Road into the entrance courtyard at the bridge end of the site, and not from the Bridge Road. The entrance from the bridge is for foot passengers only, and is at a higher level than the courtyard. This difference in level is clearly explained on the drawings—both plan and section—which show a short flight of steps from the entrance down to the courtyard.

May I rely upon your courtesy and sense of fair play to correct this mistake in your next issue?

A. R. JEMMETT.

Books.

The Charm of the English Village. By P. H. Ditchfield, M.A. Illustrated by Sydney R. Jones. 10½ in. by 6½ in. pp. 167. Price 7s. 6d. nett. London: B. T. Batsford, 94, High Holborn.



R. DITCHFIELD and Mr. Sydney Jones run admirably in harness, and their unfolding of the charm of the English village is fresh and stimulating. Mr. Ditchfield is an antiquary of encyclopædic knowledge, but in this volume he is content to wind a pleasant *causerie* round the sketches of Mr. Jones, which are the chief justification of the book. The technique of the drawings is admirable, and the view-points are chosen with an acute sense of the picturesque, while yet the details of the architecture are sufficiently well emphasised. At only one of the scores of sketches would we cavil. The "Haunted Hall, Harvington," appears in a dark drawing of the house by moonlight, and is mildly sensational without being very convincing. The picture of "Carisbrooke from the Castle Hill" strikes us as peculiarly charming.

Mr. Ditchfield in his running commentary deals with the chief features of an English village—the church, the cottages, barns and dovecotes, almshouses, bridges, and the like.

There are some evidences of haste in his writing. There is a picture of the Monksbarn at Newport, Essex, which is described as retaining some gothic features. It retains them for the excellent reason that it is a gothic building of the fifteenth century. The carving beneath the oriel window is not of "a king and queen sitting and startled by the strains of a celestial choir, with one angel playing on a harp and the other apparently on an organ." The figure is of the Blessed Virgin crowned, supporting the infant Saviour with her left hand and holding a sceptre in her right. The organ is quite apparently a portative with eight keys.

We are glad to see Mr. Ditchfield disposing of the ridiculous legend that the crossing of the legs in mediæval recumbent effigies has anything to do with the crusades, but when he speaks of "one whose feet are crossed at the knees" and "the third knight with feet crossed at the thighs," we have visions of a high acrobatic capacity in the knights of the Middle Ages to which even Mr. Ditchfield's knowledge cannot reconcile us. Our author is somewhat of a *laudator temporis acti*, and regrets that Horsham stone slabs are no longer used for roofing, and that if you want them you can only accomplish your purpose by pulling down an old house and carrying off the slabs. We seem to have seen many modern houses so roofed without recourse to such predatory methods. We

can hardly agree that the reason why thatch is not so usual as formerly is that good straw is not so plentiful. We fancy that the extreme difficulty of getting a competent thatcher who will work at anything like a reasonable price has more to do with it. The number of people who are waking up to the tranquil beauties of English villages increases by leaps and bounds, and to them this tastefully printed and pleasant book will come with great acceptance.

PORTUGUESE ARCHITECTURE.

Portuguese Architecture. By Walter Crum-Watson. 11 in. by 7 in. pp. xvii, 280. Illustrations: 1 coloured plate, 1 map, 101 from photographs, and sundry plans in text. 25s. nett. London: Archibald Constable and Co., Ltd., Orange Street, Leicester Square.

THE outstanding feeling after reading Mr. Watson's able history is a renewed conviction of the overmastering influence of political history on architecture. The Iberian Peninsula is divided into two main political entities by lines neither geographical nor racial, but the divorce between Spanish and Portuguese architecture is amazingly marked. This divergence is perhaps more notable in the minor crafts than



THOMAR. TEMPLARS' CHURCH.
From "Portuguese Architecture."

in the main business of masonry until the Manoelino period is reached, for there is hardly any native sculpture or wrought iron in Portugal that can be even compared with the Spanish work. To day there is practically only one great mediæval reredos remaining (Sé Velha, Coimbra) to match the many in Spain. The Mauresque influence in Portugal is markedly slighter except in tilework, and the actual Moorish buildings comparatively fewer. Portugal was not in her mediæval period the sport of foreign influences to the same extent as

Spain, but rather for lack of opportunity than by reason of any virility of the native art to resist external pressure.

However one may regard Manoelino architecture as an art of itself to be admired, it has the supreme merit of being entirely native and the outcome of the spasm of national glories and prosperity which were the reward of her intrepid navigators. Mr. Watson labours to establish, and we think with success, that the wild naturalism of Manoelino carving was only slightly the result of Indian influences, and derived by logical development from the rich realism of the gothic work which it followed.

It was in effect the luxuriant and ultimate native expression of the Portuguese mind, as was Flamboyant in the case of France, and as the stiffened lines of the Perpendicular period in England were the outcome of our national character and history. King Manuel the Fortunate controlled the destinies of Portugal from 1495 to 1521, and was a patron of architecture much as our Henry III was in the thirteenth century, during which period, by the way, Portuguese architecture was at its slackest.

When King João II (1487-1495), his predecessor, brought Andrea da Sansovino from Italy to work in Portugal for eight years, there was still so great a vitality in the native art that Sansovino failed altogether to turn it into Renaissance channels, and but for a doorway at Cintra attributed to Sansovino on imperfect evidence, there is nothing in the new manner until Master Nicholas, a Frenchman, began his work in 1517, the year following that of Torrigiano's first completed work in England.

João de Castilho may roughly be regarded as the Wren of Portugal, in so far that he was the outstanding personality in the direction of the architectural destinies of his country at the time of her greatest building activity. His work began on Manoelino lines and became more and more influenced by Renaissance motives, until the way was prepared for Terzi, an Italian, who departed altogether from the vernacular and plunged into classic forms.

The Spanish usurpation by Philip II broke Portugal as a nation, and destroyed her architecture, which dwindled thus



ÉVORA. SÉ CLOISTER.
From "Portuguese Architecture."

early into a rococo incredibly base. Perhaps nowhere so much as in Portugal did classic detail fall to such misguided uses. For Mr. Watson's diligence and encyclopædic knowledge of Portugal, her history, and her buildings, we have nothing but praise, but we think his book in some way falls short. Though a nation's architecture is the symbol in stones of her history, it is possible to set down too much history, and we think Mr. Watson has somewhat confused his argument in this way. We look, too, in vain for any large critical survey of his subject, the lack of which is not met by most detailed and elaborate descriptions of all of the most notable buildings in the country. It is the old difficulty of not being able to see the forest for the trees. Our last complaint is more serious. One hundred photographs are not enough illustration, especially as nearly all of them are quite poor, and to far too small a scale. It is not too much to say that to double the illustrations would quadruple the value of a volume which we welcome as a standard work.

"THE ANTIQUARY."

"*The Antiquary*," Vol. xliii, 1907. 8vo. pp. 956. 7s. 6d. London: Elliot Stock, Paternoster Row, E.C.

The Antiquary, now in the forty-fourth year of its life, needs no recommendation from us, and it is pleasant to have the bound volume. It favours no particular person or place, and the reader can hardly fail to find something in the line of his usual studies of which he will be glad to know. Take, for instance, the Pageants. If only because it preserves the records of all that we saw last year, this volume could ill be spared.

PICTORIAL WINDSOR.

Windsor. Described by Sir Richard Rivington Holmes, with illustrations in colour from paintings by George M. Henton. 4to. pp. 117. 7s. 6d. London: A. & C. Black, Soho Square.

LIKE others of the same sort, this is essentially a book for the drawing-room table. The illustrations are pretty, very likely from excellent paintings; and as for the writing, no one more competent could have been found to undertake it than the author, Sir Richard Holmes. By means of architectural drawings and plans it might have been made more instructive, but in the writer's straightforward account of the Royal Palace of Windsor from the earliest times to the present day there is as much instruction as could be expected, and the story as told is interesting. Edward III, who was born in the Castle, made it always his favourite home—the most stately and illustrious of all the palaces of Europe; and the most glorious Order in Christendom, that of the Garter, originated in his revival of the Brotherhood and Fellowship of the Knights of the Round Table, founded by Arthur of glorious memory. Further on, the interest centres in that architectural marvel, St. George's Chapel, with which, inasmuch as it is Gothic, the history of Windsor ends. It may possibly pain some readers to find that the author's predilection for Gothic leads to his making no secret of his contempt for Wren, and his decided preference for Mr. Wyatt's improvements and restorations.

DECORATORS' SYMBOLS.

Decorators' Symbols, Emblems, and Devices: By Guy Cadogan Rothery. With 19 plates of original designs by E. Fletcher Clayton. 7½ in. by 5½ in. pp. 131. 3s. Trade Papers Publishing Co., Ltd., 365, Birkbeck Bank Chambers, London, W.C.

WHILE we are not clear that it is a good thing for the editor of this book to say that Mr. Rothery writes "so agreeably," and to point out Mr. Clayton's "freshness and original

touch," we are disposed to agree with him. This manual should prove useful in keeping decorators in the strait way, though we are doubtful whether the plate devoted to a representation of the Deity is quite suitable for a book of this sort. However, anything tending to improve the technique of the ordinary craftsman is very welcome, and we think the book deserves to be presented in a more attractive form: the cover is frankly hideous.

BOTTICELLI AND VAN EYCK.

Botticelli: By R. H. Hobart Cust, M.A. pp. 101. Illustrations 8.

The Brothers Van Eyck: By P. G. Konody. pp. 71. Illustrations 8.

Both in Bell's Miniature Series of Painters. 6½ in. by 4 in. Cloth, 1s.; limp leather with photogravure frontispiece, 2s. each. London: George Bell & Sons, Portugal Street, Lincoln's Inn Fields.

MR. CUST in his preface apologises for his little Botticelli volume on the ground that Mr. Herbert Horne's monumental monograph is at last making its appearance. Mr. Konody might also have deprecated a book on the Van Eycks, seeing that Mr. Weale's equally authoritative work on the pioneers of oil-painting is still hot from the press. No apologies are, however, needed. Both these little monographs serve a clear and valuable purpose, which is to set before the art-loving amateur who possesses a spare shilling a handy *vade mecum* covering the whole ground.

Messrs. Jack's series, the "Masterpieces in Colour," is stronger in illustration, for a colour plate is necessarily more valuable than a monochrome reproduction, but the letter-press is very slight; while Messrs. Bell's authors not only give us many chapters of biography and criticism, but add lists of works, bibliographies, &c.

Of the two volumes now noticed, Mr. Cust's is the fuller and more informing, Mr. Konody's the more fluent and suggestive. The latter wisely omits to take any strong line on the disputed question as to whether Hubert or Jan Van Eyck, or either of them, actually invented oil-painting; but as they certainly first realised its possibilities, and as Jan is the father of realism, their work must always have a peculiarly absorbing interest.

We are glad Botticelli's *Nativity* at the National Gallery is illustrated by Mr. Cust: for the expression of pure joy, it has possibly no equal in the history of painting.

HAYLING ISLAND.

Roman Hayling: a Contribution to the History of Roman Britain: By Talfourd Ely, D.Litt., M.A. (Lond.), F.S.A. Second and enlarged edition 10 in. by 6 in. pp. 38, plates 8. 3s. nett. London: Taylor & Francis, Red Lion Court, Fleet Street.

HAYLING ISLAND does not present great attractions to the antiquary who wants his antiquities strikingly visible or pretty. Dr. Talfourd Ely's work, however, is of great value as a painstaking effort to elucidate the tracks of the Roman occupation. It is the more interesting when it is remembered that the whole of the excavation has been done by Dr. Ely's own hands—no small achievement for a man of nearly seventy. It would appear from the paucity of "finds" that Hayling was abandoned as a settlement in a deliberate fashion, but the coins found date from a British coin of the first century B.C. to Constantine coins of the middle of the fourth century. We cannot give higher praise than to say that Dr. Talfourd Ely's researches are of the same high value as those carried on at Silchester and Caerwent.